

LA CENERENTOLA

SINFONIA

Durata: min. 10

Gioacchino Rossini

Maestoso

Flauti

Oboi

Clarineti
Sib

Fagotto

Corni
Mib

Trombe
Sib

Trombone
Sib-Mib

Timpani

G. Cassa

Maestoso

Violini

Viole

Violoncelli

Contrabbassi

The musical score is written for a full orchestra. The top system includes Flutes, Oboes, Clarinets in B-flat, Bassoon, Horns in E-flat, Trumpets in B-flat, Trombone in B-flat/E-flat, Timpani, and Cymbals. The bottom system includes Violins, Violas, Violoncellos, and Double Basses. The tempo is marked 'Maestoso'. The key signature has two flats. The score shows the first four measures of the piece. Dynamics include piano (p), fortissimo (ff), and sforzando (sf). The woodwinds and strings enter with a rhythmic pattern in the second measure, while the brass instruments enter in the third measure with a strong, accented note.

This page of a musical score is for a symphony orchestra. It contains 12 staves, each labeled with an instrument or section. The staves are arranged in two systems of six. The instruments are: Fl. (Flute), Ob. (Oboe), Cl. Sib. (Clarinet in B-flat), Fg. (Bassoon), Cor. Sib. (Cor Anglais), Trb. Sib. (Trumpet in B-flat), Trbn. (Trombone), Tp. (Tuba), G.C. (Glockenspiel), Vni. (Violin), Vle. (Viola), Vo. (Violoncello), and Cb. (Double Bass). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff* (fortissimo), *p* (piano), and *f* (forte). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page shows measures 1 through 4 of the piece.

This musical score page contains measures 1 through 3 of a symphony. The instrumentation includes woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais, Trumpet in B-flat, Trombone, and Tuba), strings (Violin I, Violin II, Viola, and Cello), and a Grand Cymbal. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into three measures by vertical bar lines. In measure 1, the woodwinds and strings play sustained notes, with the tuba and grand cymbal providing a low-frequency foundation. In measure 2, the woodwinds and strings continue their sustained parts, while the tuba and grand cymbal play a rhythmic pattern of eighth notes. In measure 3, the woodwinds and strings play a rapid sixteenth-note passage, while the tuba and grand cymbal continue their rhythmic pattern. The dynamic markings range from *f* (forte) to *ff* (fortissimo), with some passages marked *staccato* or *vibrato*. The woodwinds and strings are marked *ff staccato* in measure 3, while the tuba and grand cymbal are marked *f staccato*. The strings are marked *ff vibrato* in measure 3.

Fl.
Ob.
Cl.
Sib
Fg.
Cor.
Mib
Trb.
Sib
Trbn.
Tp.
G.C.

Vni
Vle
Va.
Cb.

ff staccato
ff staccato
ff staccato
ff staccato
ff staccato
ff staccato
f staccato
f
f
ff vibrato
ff vibrato
ff vibrato
ff vibrato

①

a 2

Fl.

Ob.

Cl.
Sib

3

Fg.

3

Cor.
Mib

a 2

3

Trb.
Sib

a 2

3

Trbn.

3

Tp.

3 3 3 3

G.C.

f

sottovoce

①

Vni

6

Vle

3

Vc.

3

Cb.

3

Cl. Sib

Fg.

Cor. Mib

Vni

Vle

Vc.

Cb.

p

fp

This musical score is for the piece 'L'Espresso' by Franz Liszt, arranged for a full orchestra and voice. The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The instruments and parts included are:

- Flute (Fl.):** Plays a melodic line in the first measure, followed by a rest, and then a rapid, staccato passage in the third measure.
- Oboe (Ob.):** Plays a melodic line in the first measure, followed by a rest, and then a rapid, staccato passage in the third measure.
- Clarinet in B-flat (Cl. Sib):** Plays a melodic line in the first measure, followed by a rest, and then a rapid, staccato passage in the third measure.
- Bassoon (Fg.):** Plays a melodic line in the first measure, followed by a rest, and then a rapid, staccato passage in the third measure.
- Cor Anglais in B-flat (Cor. Sib):** Plays a melodic line in the first measure, followed by a rest, and then a rapid, staccato passage in the third measure.
- Violins (Vni):** Play a melodic line in the first measure, followed by a rest, and then a rapid, staccato passage in the third measure.
- Violas (Vle):** Play a melodic line in the first measure, followed by a rest, and then a rapid, staccato passage in the third measure.
- Voice (Vo.):** Sings a melodic line in the first measure, followed by a rest, and then a rapid, staccato passage in the third measure.
- Double Basses (Cb.):** Play a melodic line in the first measure, followed by a rest, and then a rapid, staccato passage in the third measure.

The score is marked with 'p' (piano) and 'staccato' throughout. The piece is in 3/4 time and features a key signature of one flat (B-flat major or D minor). The score is written for a full orchestra and voice.

Fl.
Ob.
Cl.
Sib.
Fg.
Cor.
a2
Trb.
Sib.
Trbn.
Tp.
G.C.
Vni
Vle
Vo.
Cb.

staccato
f
f
f
f
a2
f stacc.
f stacc.
f
f
f
Div.
f
f
f

②

Fl.

Ob.

Cl.
Sib

Fg.

Cor.
Mib

Trb.
Sib

Trbn.

Tp.

G.C.

p

p

p

I.

p

②

Vni

Vlc

Vc.

Cb.

Unite

p

p

p

Pizz.

p

Cl. Sib
Cor. Mib
Trb. Sib
Tp.
Vni
Vle
Vc.
Cb.
Fl.
Ob.
Cl. Sib
Fg.
Cor. Mib
Trb. Sib
Trbn.
Tp.
G.C.
Vni
Vle
Vc.
Cb.

p
f
ff
Arco

Allegro vivace

This block contains the first system of a musical score, measures 1 through 8. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais in B-flat (Cor. Mib), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), Trumpet (Tp.), and Cello/Double Bass (G.C.). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro vivace'. Measures 1-4 contain whole notes for each instrument, while measures 5-8 contain half notes. The Cello/Double Bass part begins with a 2/4 time signature change.

Fl.
Ob.
Cl.
Sib
Fg.
Cor.
Mib
Trb.
Sib
Trbn.
Tp.
G.C.

Allegro vivace

This block contains the second system of the musical score, measures 9 through 12. It features staves for Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats, and the time signature is 2/4. The tempo is marked 'Allegro vivace'. Measure 9 includes the instruction 'p legg.' for the Violin. Measures 10-12 feature a rhythmic pattern of eighth and sixteenth notes. Dynamic markings 'p' (piano) are present at the start of measures 10, 11, and 12. The Viola part includes the instructions 'Divise' (divided), 'Unite' (united), and 'Div.' (divided) across measures 10, 11, and 12 respectively.

Vni
Vle
Vc.
Cb.

p legg.
p
p
p

Divise Unite Div.

1. *a 2*

Fl. *p* *f* *sf*

Ob. *p* *f* *sf*

Cl. *I.* *a 2* *p* *f* *sf*

Sib

Fg. *p* *f* *sf*

Cor. *a 2* *p* *f* *sf*

Mib

Trp. *a 2* *f* *sf*

Sib

Trbn. *sf*

Tp. *sf*

G.C. *sf*

Vni *f* *sf* *p* *tr*

Vlo *Unite* *f* *sf* *p*

Vo. *f* *sf* *p*

Cb. *f* *sf*

Detailed description: This is a page of a musical score, page 10, featuring a woodwind and brass section. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), and Cor Anglais (Cor. Mib). The brass section includes Trumpet in B-flat (Trp. Sib), Trombone (Trbn.), Trumpet (Tp.), and Glockenspiel (G.C.). The string section at the bottom includes Violin (Vni), Viola (Vlo), Violoncello (Vo.), and Contrabass (Cb.). The score is in 2/4 time and B-flat major. The first system (measures 1-4) shows the woodwinds and brass entering with various dynamics: *p* (piano), *f* (forte), and *sf* (sforzando). The second system (measures 5-8) continues the woodwind and brass parts, with the strings providing harmonic support. The third system (measures 9-12) features a more complex texture with the strings becoming more active, including a trill in the Violin part. The score is marked with '1.' and 'a 2' at the beginning of the first system, indicating a first and second ending or a first and second part.

Cl. Sib

Cor. Mib

Vui

Vle

Vc.

Cb.

pp

pp

p

p

p

p

Div.

p

p

p

Fl.

Cl. Sib

Fg.

Cor. Mib

Vni

Vle

Vc.

Cb.

p

p

p

p

p

p

p

p

③

Fl. *cresc.* *ff*

Ob. *mf cresc.* *ff*

Cl. Sib *cresc.* *ff*

Fg. *cresc.* *ff*

Cor. Mib *cresc.* *ff*

Trb. Sib *a 2* *ff*

Trbu. *ff*

Tp. *f*

G.C. *f*

③

Vai *cresc.* *ff*

Vle *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

This musical score page, numbered 13, contains staves for the following instruments:

- Fl.** (Flute): Treble clef, playing a melodic line with eighth-note patterns.
- Ob.** (Oboe): Treble clef, playing a melodic line with eighth-note patterns.
- Cl. Sib** (Clarinet in B-flat): Treble clef, playing a melodic line with eighth-note patterns.
- Fg.** (Fagotto/Bassoon): Bass clef, playing a melodic line with eighth-note patterns.
- Cor. Mib** (Cor Anglais in D-flat): Treble clef, playing a melodic line with eighth-note patterns.
- Trb. Sib** (Trumpet in B-flat): Treble clef, playing a melodic line with eighth-note patterns, marked *a 2*.
- Trbu.** (Trombone): Bass clef, playing a melodic line with eighth-note patterns.
- Tp.** (Tromba/Tuba): Bass clef, playing a melodic line with eighth-note patterns.
- G.C.** (Grande Corno): Bass clef, playing a melodic line with eighth-note patterns.
- Vni** (Violini): Treble clef, playing a melodic line with eighth-note patterns.
- Vle** (Viola): Treble clef, playing a melodic line with eighth-note patterns.
- Vc.** (Violoncello): Bass clef, playing a melodic line with eighth-note patterns.
- Cb.** (Contrabbasso): Bass clef, playing a melodic line with eighth-note patterns.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwind and brass sections feature complex melodic lines with many beamed eighth notes. The string section provides a rhythmic foundation with eighth-note patterns. The page includes various musical notations such as slurs, ties, and dynamic markings.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for nine parts: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Horn in B-flat (Cor. Sib), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), Tuba (Tp.), and Cymbals (G.C.). The music is in 2/2 time, as indicated by the time signature. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The Flute, Oboe, and Clarinet parts feature rapid sixteenth-note passages. The Bassoon part has a more melodic line with some slurs. The Horn and Trumpet parts play sustained chords and moving lines. The Trombone part has a rhythmic pattern with accents. The Tuba part plays a simple, steady rhythm. The Cymbals part has a few accents. The score is printed on a single page with a large, clear font.

Violins I and II, Viola, and Cellos/Double Basses. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The Violins I and II parts are in the upper staves, while the Viola and Cellos/Double Basses are in the lower staves. The music features a mix of chords and moving lines, with some passages marked with slurs and accents.

Fl. *f* *tr* ④

Ob. *f* *tr*

Cl. Sib *f* *tr* a 2 *smorz.*

Fg. *f*

Cor. Sib a 2 *smorza.*

Trb. Sib a 2

Trbu.

Tp.

G. C.

Vui *f* *tr* ④ *smorz.*

Vle *f* *unite* *smorz.*

Vc. *f* *smorz.*

Cb. *f*

[illegible]

Fl. 1. *p*

Ob. 1. *p*

Cl. Sib 1. *p*

Vni Arco *p*

Vle

Vc. Pizz.

Cb.

Fl. 1.

Ob. 1.

Cl. Sib 1. *p*

Fg. *p*

Vni

Vle

Vc. Arco

Cb.

Fl. I. *p* 3

Ob. I. *p* 3

Cl. Sib I. *p* 3

Fg. *p* 3

Vni *p* 3

Vle *p* 3

Vc. *Pizz.*

Cb. *p* 3

//

Fl. I. 5

Ob. I. 5

Vni 5

Vle *pp* Arco

Vc. *pp* Arco

Cb. *pp*

Cl.
Sib

pp

al Ponticello

Vni

pp

al Ponticello

pp

Vle

Vc.

Cb.

Cl.
Sib

Fg.

Cor.
Mib

Trb.
Sib

p

p

p

Vni

Vle

Vc.

Cb.

Ob. *p cresc. a poco a poco*

Cl. Sib

Fg. *cresc. a poco a poco*

Cor. Mib

Trb. Sib *cresc. a poco a poco*

Tp. *p cresc. a poco a poco*

Vui *cresc. a poco a poco*

Vle *cresc. a poco a poco*

Vc. *cresc. a poco a poco*

Cb. *cresc. a poco a poco*

Ob.

Cl. Sib

Fg.

Cor. Mib

Trb. Sib

Tp.

Vui

Vle

Vc.

Cb.

Fl. *f*

Ob. *f*

Cl. Sib *f*

Fg. *f*

Cor. Mib *f*

Trb. Sib *f*

Trbn. *mf cresc. a poco a poco*

Tp. *f*

G.C. *p cresc. a poco a poco*

Posiz. norm.

Vui *f*

Posiz. norm.

Vle *f*

Vo. *f*

Cb. *f*

Fl.

Ob.

Cl.
Sib

Fg.

Cor.
Mib

Trb.
Sib

Trbu.

Tp.

G.C.

Vui

Vle

Vc.

Cb.

⑥ *tutta forza*

Fl. *ff*

Ob. *ff*

Cl. Sib *ff*

Fg. *ff*

Cor. Mib *ff* a 2

Trb. Sib *ff*

Trbn. *ff*

Tp. *ff*

G.C. *f*

⑥ *tutta forza*

Viol. I *ff*

Viol. II *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

This image shows a page from a musical score, likely for a full orchestra. The score is written for nine instruments, each on a separate staff. The instruments are labeled on the left: Fl. (Flute), Ob. (Oboe), Cl. Sib (Clarinet in B-flat), Fg. (Bassoon), Cor. Mib (Cor Anglais), Trb. Sib (Trumpet in B-flat), Trbn. (Trombone), Tp. (Trumpet), and G.C. (Glockenspiel). The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The Flute, Oboe, Clarinet, and Bassoon parts are written in treble clef, while the Trombone, Trumpet, and Glockenspiel parts are written in bass clef. The Cor Anglais part is written in treble clef. The Trumpet in B-flat part is written in treble clef. The Trombone part is written in bass clef. The Trumpet part is written in bass clef. The Glockenspiel part is written in bass clef. The score is divided into measures by vertical bar lines. The first measure of the Flute part is marked with a double bar line and a repeat sign. The first measure of the Oboe part is marked with a double bar line and a repeat sign. The first measure of the Clarinet part is marked with a double bar line and a repeat sign. The first measure of the Bassoon part is marked with a double bar line and a repeat sign. The first measure of the Cor Anglais part is marked with a double bar line and a repeat sign. The first measure of the Trumpet in B-flat part is marked with a double bar line and a repeat sign. The first measure of the Trombone part is marked with a double bar line and a repeat sign. The first measure of the Trumpet part is marked with a double bar line and a repeat sign. The first measure of the Glockenspiel part is marked with a double bar line and a repeat sign. The score is written in a standard musical notation style, with notes, rests, and dynamic markings. The dynamic marking 'p' (piano) is used throughout the score. The score is a page from a larger musical work, as indicated by the page number '1' in the top right corner.

This musical score page, numbered 25, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Cor. Mib), Trumpet in B-flat (Trb. Sib), and Trombone (Trbu.). The brass section includes Trombone (Trbu.), Trumpet (Tp.), and Glockenspiel (G.C.). The string section includes Violin I (Vui), Violin II (Vle), Viola (Vo.), and Cello (Cb.). The score is divided into measures, with dynamic markings such as *cresc.*, *ff*, and *p* indicating changes in volume. Some staves also feature the marking *a 2*. The notation includes various musical symbols such as notes, rests, and slurs.

Fl. *a 2* *cresc.* *ff* *p*

Ob. *cresc.* *ff* *p*

Cl. Sib *a 2* *cresc.* *ff* *p*

Fg. *cresc.* *ff* *p*

Cor. Mib *a 2* *cresc.* *ff* *a 2* *p*

Trb. Sib *cresc.* *ff* *p*

Trbu. *cresc.* *f* *p*

Tp. *cresc.* *f*

G.C. *cresc.* *f*

Vui *cresc.* *ff* *p*

Vle *cresc.* *ff* *p*

Vo. *cresc.* *ff* *p*

Cb. *cresc.* *ff* *p*

Fl. *a 2* *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. Sib *a 2* *cresc.* *ff*

Fg. *cresc.* *ff*

Cor. Mib *a 2* *cresc.* *ff*

Trb. Sib *cresc.* *ff*

Trbn. *cresc.* *f*

Tp. *p* *cresc.* *f*

G.C. *p* *cresc.* *f*

Vni *cresc.* *ff*

Vle *cresc.* *ff* *divise*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

⑦

Fl.

Ob.

Cl.
Sib

Fg.

Cor.
Mi b

Trb.
Si b

Trbn.

Tp.

G.C.

p

p

p

p

p

⑦

Vni

Vle

Vc.

Cb.

Pizz.

p

Unite Pizz.

p

Pizz.

p

Fl.
Ob.
Cl.
Sib
Fg.
Cor.
Mib
Trb.
Sib

p

Vni
Vla
Vc.

Arco
p

Pizz.
p

Vni
Vla
Vc.
Cb.

Arco
p

Arco
p

Arco
p

div:

Woodwind and Brass section score. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais in B-flat (Cor. Sib), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), and Tuba (Tp.). The G.C. (Glockenspiel) part is shown at the bottom of this section. The score features a key signature of one flat and a common time signature. The woodwinds and brass parts are marked with dynamics *p* (piano), *f* (forte), and *sf* (sforzando). The Flute and Clarinet parts include first (I.) and second (a 2) endings. The Tuba part is marked *sf* in the final measure.

String and vocal soloist section score. The instruments listed on the left are Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are labeled "Unite" and "Div." (Divisi). The string parts are marked with dynamics *f* (forte) and *sf* (sforzando). The vocal parts are marked with dynamics *f* (forte) and *sf* (sforzando). The score features a key signature of one flat and a common time signature. The vocal parts are marked "Unite" and "Div." (Divisi).

Cl.
Sib

Cor.
Mib

Vni

Vle

Vc.

Cb.

pp

p

p

p

p

p

tr...

div.

Detailed description: This block contains the first system of a musical score, measures 1 through 4. The instruments listed on the left are Clarinet in B-flat (Cl. Sib), Cor Anglais in D-flat (Cor. Mib), Violini (Vni), Violoncelli (Vle), Viola (Vc.), and Contrabass (Cb.). The key signature consists of two flats. The first system shows the beginning of a musical phrase. The Clarinet and Cor Anglais parts have rests for the first three measures, followed by a short melodic line in the fourth measure marked *pp*. The Violini part begins with a half note, followed by a series of eighth and sixteenth notes, with a trill (tr...) in the second measure. The Violoncelli and Viola parts have half notes with a *p* dynamic. The Contrabass part has a half note with a *p* dynamic. The system ends with a double bar line.

Fl.

Cl.
Sib

Fg.

Cor.
Mib

Vni

Vle

Vc.

Cb.

p

p

p

Detailed description: This block contains the second system of a musical score, measures 5 through 8. The instruments listed on the left are Flute (Fl.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais in D-flat (Cor. Mib), Violini (Vni), Violoncelli (Vle), Viola (Vc.), and Contrabass (Cb.). The key signature consists of two flats. The second system continues the musical phrase. The Flute part has a half note with a *p* dynamic. The Clarinet and Bassoon parts have eighth notes with a *p* dynamic. The Cor Anglais part has a half note with a *p* dynamic. The Violini part continues with a series of eighth and sixteenth notes. The Violoncelli and Viola parts have half notes with a *p* dynamic. The Contrabass part has a half note with a *p* dynamic. The system ends with a double bar line.

⑧

Fl. *cresc.* *ff*

Ob. *mf cresc.* *ff*

Cl. Sib *cresc.* *ff*

Fg. *cresc.* *ff*

Cor. Mib *cresc.* *ff*

Trb. Sib *in Mib* *ff*

Trbu. *f*

Tp. *f*

G.C. *f*

⑧

Vni *cresc.* *ff*

Vle *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

This musical score page, numbered 32, contains staves for the following instruments:

- Fl.** (Flute): Treble clef, key of D major. Features rapid sixteenth-note passages and a long melodic line with a slur.
- Ob.** (Oboe): Treble clef, key of D major. Features rapid sixteenth-note passages and a long melodic line with a slur.
- Cl. Sib** (Clarinet in B-flat): Treble clef, key of B-flat major. Features rapid sixteenth-note passages and a long melodic line with a slur.
- Fg.** (Bassoon): Bass clef, key of D major. Features a melodic line with slurs and ties.
- Cor. Mib** (Cor Anglais in D-flat): Treble clef, key of D-flat major. Features a melodic line with a slur and a dynamic marking of *a 2*.
- Trb. Mib** (Trumpet in D-flat): Treble clef, key of D-flat major. Features a melodic line with a slur and a dynamic marking of *a 2*.
- Trbn.** (Trombone): Bass clef, key of D major. Features a melodic line with slurs and ties.
- Tp.** (Tympani): Bass clef, key of D major. Features a melodic line with slurs and ties.
- G.C.** (Gong/Cymbal): Bass clef, key of D major. Features a melodic line with slurs and ties.
- Vni** (Violini): Treble clef, key of D major. Features a melodic line with slurs and ties.
- Vle** (Viola): Treble clef, key of D major. Features a melodic line with slurs and ties.
- Vc.** (Violoncello): Bass clef, key of D major. Features a melodic line with slurs and ties.
- Cb.** (Contrabasso): Bass clef, key of D major. Features a melodic line with slurs and ties.

The score is written in a key signature of two sharps (D major) and a time signature of 2/4. The woodwinds and strings play rapid sixteenth-note passages, while the brass instruments play a melodic line with a slur. The percussion instruments play a melodic line with slurs and ties.

Fl.

Ob.

Cl.
Sib

Fg.

Cor.
Mib

Trb.
Mib

Trbu.

Tp.

G.C.

This system contains the first seven staves of the musical score. The Flute (Fl.) and Oboe (Ob.) parts feature rapid sixteenth-note passages in the first measure, followed by a half-note rest in the second measure, and then more sixteenth-note passages. The Clarinet in B-flat (Cl. Sib) follows a similar pattern. The Bassoon (Fg.) plays a continuous eighth-note line. The Cor Anglais (Cor. Mib) and Trumpet in B-flat (Trb. Mib) play eighth-note figures. The Trombone (Trbu.) has a few notes with accents. The Trumpet (Tp.) plays eighth notes. The Glockenspiel (G.C.) has a simple rhythmic pattern of quarter notes.

Vni

Vle

Vc.

Cb.

This system contains the last four staves of the musical score. The Violin (Vni) plays a sustained chord. The Viola (Vle) plays a similar sustained chord. The Violoncello (Vc.) and Contrabass (Cb.) play eighth-note lines, mirroring the pattern of the Bassoon in the first system.

34

(9)

Fl.

Ob.

Cl.
Sib

Fg.

Cor.
Mib

Trb.
Mib

Trbu.

Tp.

G.C.

f

a 2

smorz.

smorz.

This musical score is for measures 9 through 12 of a piece from 'The Marriage of Figaro'. The score is written for four instruments: Violini (Vni), Violoncelli (Vle), Violoncello (Vc.), and Contrabbasso (Cb.). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The music is in a 4/4 time signature. The first two measures (9 and 10) are marked with a forte (f) dynamic. The third measure (11) is marked with a forte (f) dynamic and the word 'unito'. The fourth measure (12) is marked with a forte (f) dynamic and the word 'smorz.'. The score includes various musical notations such as notes, rests, and dynamic markings.

Cl. Sib.

Cor. Mib.

Vni

Vle

Vc.

Cb.

p

p

p

p

pizz.

pizz.

tr

First system of musical notation (measures 1-8). The score includes staves for Flute (Fl.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fg.), Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins with a first ending bracket (I.) and a trill. The Bassoon part enters in measure 5 with a first ending bracket (I.) and a trill. The Violin part enters in measure 5 with a first ending bracket (I.) and a trill. The Viola part plays a continuous eighth-note pattern. The Violoncello part plays a continuous eighth-note pattern. The Contrabass part plays a continuous eighth-note pattern. The dynamic marking *p* (piano) is indicated below the Bassoon staff in measure 5. The section ends with a double bar line and repeat slashes (//).

Second system of musical notation (measures 9-16). The score includes staves for Oboe (Ott.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fg.), Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part enters in measure 9 with a first ending bracket (I.) and a trill. The Clarinet in B-flat part enters in measure 9 with a first ending bracket (I.) and a trill. The Bassoon part enters in measure 9 with a first ending bracket (I.) and a trill. The Violin part enters in measure 9 with a first ending bracket (I.) and a trill. The Viola part plays a continuous eighth-note pattern. The Violoncello part plays a continuous eighth-note pattern. The Contrabass part plays a continuous eighth-note pattern. The dynamic marking *p* (piano) is indicated below the Oboe staff in measure 9. The section ends with a double bar line and repeat slashes (//).

First system of musical notation (measures 1-5). Instruments: Ott., Ob., Cl. Sib., Fg., Vni., Vle., Vc., Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *3*. A double bar line with two slanted lines is present at the end of the system.

Second system of musical notation (measures 6-10). Instruments: Ob., Cl. Sib., Vni., Vle., Vc., Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *Arco*. A circled number 10 is present at the end of the system.

Cl.
Sib

pp

al Pont.
pp

Vai
pp

Vle

Vc.

Cb.

Cl.
Sib

Fg.

Cor.
Mib

Trb.
Mib

p

Vai

Vle

Vc.

Cb.

Ob. *p cresc. a poco a poco*

Cl. Sib *p*

Fg. *cresc. a poco a poco*

Cor. Mib *cresc. a poco a poco*

Trb. Mib

Tp. *p cresc. a poco a poco*

Vui *cresc. a poco a poco*

Vle *cresc. a poco a poco*

Vc. *cresc. a poco a poco*

Cb.

This system contains the first 12 measures of the score. The woodwinds and brasses begin with a *p* (piano) dynamic and a *cresc. a poco a poco* (gradually increasing) instruction. The strings enter in the 12th measure with a similar dynamic and instruction. The key signature has one flat, and the time signature is 4/4.

Ob.

Cl. Sib

Fg.

Cor. Mib

Trb. Mib

Tp.

Vui

Vle

Vc.

Cb.

This system contains measures 13 through 24 of the score. The instrumentation remains the same as the first system. The music continues with the same key signature and time signature, maintaining the *cresc. a poco a poco* instruction.

Fl.

Ob.

Cl.
Sib

Fg.

Cor.
Mib

Trb.
Mib

Trbu.

mf cresc. a poco a poco

Tp.

G.C.

p cresc. poco a poco

The image shows a page from a musical score for a string ensemble. It includes staves for Violins I (Vui), Violins II (Vui), Viola (Vle), Violoncello (Ve.), and Contrabasso (Cb.). The music is in 2/4 time, key of D major, and marked 'Posiz. norm.' and 'f'.

Fl.

Ob.

Cl.
Sib

Fg.

Cor.
Mib

Trb.
Mib

Trbn.

Tp.

G.C.

This system contains the first seven staves of the musical score. The Flute (Fl.) and Oboe (Ob.) staves feature complex melodic lines with many beamed sixteenth and thirty-second notes, and frequent ties. The Clarinet in B-flat (Cl. Sib) follows a similar melodic pattern. The Bassoon (Fg.) plays a steady eighth-note accompaniment. The Horn in B-flat (Cor. Mib) and Trumpet in B-flat (Trb. Mib) play a rhythmic pattern of eighth notes with rests. The Trombone (Trbn.) and Tuba (Tp.) also play eighth-note accompaniments. The Glockenspiel (G.C.) plays a simple pattern of quarter notes.

Vni

Vle

Vc.

Cb.

This system contains the last four staves of the musical score. The Violin (Vni) and Viola (Vle) staves play complex melodic lines with many beamed sixteenth and thirty-second notes, and frequent ties. The Violoncello (Vc.) and Double Bass (Cb.) play a steady eighth-note accompaniment.

⑪ *tutta forza*

Fl. *ff*

Ob. *ff*

Cl. Sib *ff*

Fg. *ff*

Cor. Mib *ff*

Trb. a 2 Mib *ff*

Trbn. *ff*

Tp. *ff*

G.C. *f*

⑪ *tutta forza*

Vni *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

[illegible]

Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 3/4 time, key of B-flat major, and consists of six measures. The first three measures are marked with a forte (f) dynamic, and the last three measures are marked with a piano (p) dynamic. The Violins I and II parts play a melody with eighth notes and dotted rhythms. The Viola, Violoncello, and Contrabasso parts play a supporting melody with eighth notes and dotted rhythms. The Viola part has a fermata in the first measure.

(12)

Fl. *a 2*
cresc. *ff* *p*

Ob. *a 2*
cresc. *ff* *p*

Cl.
Sib *a 2*
cresc. *ff* *p*

Fg. *cresc.* *ff* *p*

Cor.
Mib *cresc.* *ff* *p*

Trb.
Mib *a 2*
cresc. *ff* *p*

Trbn. *cresc.* *f* *p*

Tp. *cresc.* *f*

G.C. *cresc.* *f*

(12)

Vni *cresc.* *ff* *p*

Vlo *cresc.* *ff* *p*

Vc. *cresc.* *ff* *p*

Ob. *cresc.* *ff* *p*

This musical score page, numbered 45, contains two systems of staves for various instruments. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais in B-flat (Cor. Mib), Trumpet in B-flat (Trb. Mib), Trombone (Trbn.), Trumpet (Tp.), and Grand Cymbal (G.C.). The second system includes Violin (Vni), Viola (Vle), Violoncello (Vo.), and Contrabass (Cb.). The score is written in a key with two flats (B-flat and E-flat) and a common time signature. It features a crescendo (cresc.) and a fortissimo (ff) dynamic marking across the woodwind and string sections. The woodwinds (Fl., Ob., Cl. Sib, Fg., Cor. Mib, Trb. Mib, Trbn.) and strings (Vni, Vle, Vo., Cb.) all play a melodic line that builds in intensity. The brass (Tp., G.C.) provides a harmonic foundation, with the Grand Cymbal playing a rhythmic pattern. The Flute and Oboe parts are marked with 'a 2' and 'cresc.'.

Fl. a 2 cresc. ff

Ob. a 2 cresc. ff

Cl. Sib a 2 cresc. ff

Fg. cresc. ff

Cor. Mib cresc. ff

Trb. Mib a 2 cresc. ff

Trbn. cresc. f

Tp. p cresc. f

G.C. p cresc. f

Vni cresc. ff

Vle cresc. ff

Vo. cresc. ff

Cb. cresc. ff

Fl.
Ob.
Cl.
Sib
Fg.
Cor.
Mib
Trb.
Mib
Trbn.
Tp.
G.C.

This block contains the first system of a musical score, featuring woodwind and brass instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais in B-flat (Cor. Mib), Trumpet in B-flat (Trb. Mib), Trombone (Trbn.), Trombone in C (Tp.), and Glockenspiel (G.C.). The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure. The woodwinds and brass parts are written in treble and bass staves, while the Glockenspiel is on a single-line staff.

Vni
Vle
Vc.
Cb.

This block contains the second system of a musical score, featuring string instruments. The instruments listed on the left are Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure. The string parts are written in treble and bass staves, showing a dense texture with many notes.

Fl.
Ob.
Cl.
Sib.
Fg.
Cor.
Mib.
Trb.
Mib.
Trbu.
Tp.
G.C.

a 2

a 2

This system of the musical score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fg.), Cor Anglais (Cor. Mib.), Trumpet in B-flat (Trb. Mib.), Trombone (Trbu.), and Trombone/Tuba (Tp.). The woodwinds and brass instruments are primarily playing sustained notes with long horizontal lines indicating they are held. The Bassoon (Fg.) and Trombone/Tuba (Tp.) have more active parts with eighth and sixteenth notes. The Trombone (Trbu.) also has a more active line. The G.C. (Glockenspiel/Cymbal) staff shows a simple rhythmic pattern. The key signature has two flats, and the time signature is common time (C).

Vai.
Vle.
Vc.
Cb.

This system of the musical score includes staves for Violin (Vai.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). All string instruments are playing active parts with continuous eighth and sixteenth note patterns. The Violin (Vai.) and Viola (Vle.) parts are in the upper register, while the Violoncello (Vc.) and Contrabass (Cb.) parts are in the lower register. The key signature has two flats, and the time signature is common time (C).

ATTO I.

INTRODUZIONE

Antica sala terrena nel Castello del Barone, con porte, a destra camino, tavolino con specchio, cestella con fiori, e sedia. Clorinda provando uno sciascò; Tisbe acconciando un fiore ora alla fronte, ora al petto; Cenerentola soffiando con un manticcetto al camino per far bollire una cuccuccina di caffè.

Allegro con brio

Flauto
Ottavino

Oboi

Clarinetti in D.

Fagotti

Corni

Tromba in Do

Trombone

Timpani
Gran Cassa

COLORINDA

TISBE

CENERENTOLA

ALIDORO

CORO
CAVALIERI

Allegro con brio

I.
Violini

II.
Viole

Violoncelli

Contrabbassi

The first system of the musical score includes staves for Clarinet in B-flat (Cl. Bb), Bassoon (Fg.), Cor Anglais (Cor. Angl.), Violin I (Vni. I.), Violin II (Vni. II.), Viola (Vle.), and Violoncello/Double Bass (Vc. Cb.). The Clarinet and Bassoon parts feature a long, sustained note with a *pp* dynamic marking. The Cor Anglais part has a *p* dynamic marking. The Violin I and II parts have a *pp* dynamic marking. The Viola part has a *pp* dynamic marking. The Violoncello/Double Bass part has a *pp* dynamic marking. The word "Unite" is written above the Violoncello/Double Bass staff. The word "Unili Vc. Cb." is written below the Violoncello/Double Bass staff. The word "p" is written below the Violoncello/Double Bass staff.

Fl.

Ob.

Cl.
B♭

Fg.

Cor.
Sul

I.
Vni

II.
Vni

Vle

Vc.

Ob.

Uniti

Fl.

Ob.

Cl.
B♭

Fg.

Cor.
Sul

CL.

I.
Vni

II.
Vni

Vle

Vc.
Ch.

Div.

Uniti

No, no, no, no: non v'è, non v'è chi trin-

Fl. *tr* *tr*

Ob.

Cl. *I.* *tr* *tr*
Do

Fg.

Cor. *Sol*

CL.
-ciar sap-pia co - sì leg-ge - ris-si - mo scias-sè, non v'è, non

I. *tr* *tr* *Unili* *tr* *ott* *tr*
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl. *a2* *I.*
Do

Fg.

Cor. *Sol*

CL.
v'è, no, no, no, no.

TI.
Sì, sì, sì, sì; va be-ne

I. *Div.*
Vni

II.

Vle

Vc.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Sol

Trb.
Do

Tl.

li. Me-glio li; no, me-glio qui; ri-sal-

I. Vni

II. Vni

Vle

Vc.

Cb.

Uniti

CL.

Tl.

tar di più mi fa, ri-sal-tar di più mi fa.

A que-st'ar-te a tal bel-tà sdruc-cio-la-re o-gnun do-

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Sol

Trb.
Do

Trbn.

CL.

TL.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

-vră, a que-s'ar-tea tal bel-tă sdruc-cio-la-reo-gnun do-vră, sdruc-cio-lar si sdruc-cio-

A que-s'ar-tea tal bel-tă sdruc-cio-la-reo-gnun do-vră, sdruc-cio-lar, si sdruc-cio-

13

Fl. *p*

Ob.

Cl. *p*
Do

Fg. *p*
I.

Cor. *p*
Sol.

Trb. *p*
Do

Trbn.

CL.
-la - reo - gnun do - vră, sdruc-cio-lar si sdruc-cio-

TI.
-la - reo - gnun do - vră, sdruc-cio-lar, si sdruc-cio-

I. *p*
Vni

II. *p*

Vlc *p*

Vc. *p*

Cb. *p*

f

f

f

f

f

Fl. *p*

Ob.

Cl. *p*
Do

Fg. *f*
22

Cor. *p*
Sol

Trb. *f*
Do

Trbn. *f*

CL. *p*
- la - re o - gnun do - vrà, sdruc- cio - la - re o - gnundo.

TI. *p*
- la - re o - gnun do - vrà, sdruc - cio - la - re o - gnundo.

I. *p*
Vni *f*

II. *p*
f

Vle *p*
f

Vc. *p*
f

Cb. *p*
f

Detailed description: This is a page of a musical score, page 55. It contains staves for various instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Sol), Trumpet in D (Trb. Do), Trombone (Trbn.), Clarinet in Bb (CL.), and Trombone II (TI.). There are also staves for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time and G major. The first system shows the instruments playing a rhythmic pattern of eighth notes. The second system shows the instruments playing a more complex pattern with accents. The third system shows the instruments playing a pattern with accents. The fourth system shows the instruments playing a pattern with accents. The fifth system shows the instruments playing a pattern with accents. The sixth system shows the instruments playing a pattern with accents. The seventh system shows the instruments playing a pattern with accents. The eighth system shows the instruments playing a pattern with accents. The ninth system shows the instruments playing a pattern with accents. The tenth system shows the instruments playing a pattern with accents. The eleventh system shows the instruments playing a pattern with accents. The twelfth system shows the instruments playing a pattern with accents. The thirteenth system shows the instruments playing a pattern with accents. The fourteenth system shows the instruments playing a pattern with accents. The fifteenth system shows the instruments playing a pattern with accents. The sixteenth system shows the instruments playing a pattern with accents. The seventeenth system shows the instruments playing a pattern with accents. The eighteenth system shows the instruments playing a pattern with accents. The nineteenth system shows the instruments playing a pattern with accents. The twentieth system shows the instruments playing a pattern with accents. The twenty-first system shows the instruments playing a pattern with accents. The twenty-second system shows the instruments playing a pattern with accents. The twenty-third system shows the instruments playing a pattern with accents. The twenty-fourth system shows the instruments playing a pattern with accents. The twenty-fifth system shows the instruments playing a pattern with accents. The twenty-sixth system shows the instruments playing a pattern with accents. The twenty-seventh system shows the instruments playing a pattern with accents. The twenty-eighth system shows the instruments playing a pattern with accents. The twenty-ninth system shows the instruments playing a pattern with accents. The thirtieth system shows the instruments playing a pattern with accents. The thirty-first system shows the instruments playing a pattern with accents. The thirty-second system shows the instruments playing a pattern with accents. The thirty-third system shows the instruments playing a pattern with accents. The thirty-fourth system shows the instruments playing a pattern with accents. The thirty-fifth system shows the instruments playing a pattern with accents. The thirty-sixth system shows the instruments playing a pattern with accents. The thirty-seventh system shows the instruments playing a pattern with accents. The thirty-eighth system shows the instruments playing a pattern with accents. The thirty-ninth system shows the instruments playing a pattern with accents. The fortieth system shows the instruments playing a pattern with accents. The forty-first system shows the instruments playing a pattern with accents. The forty-second system shows the instruments playing a pattern with accents. The forty-third system shows the instruments playing a pattern with accents. The forty-fourth system shows the instruments playing a pattern with accents. The forty-fifth system shows the instruments playing a pattern with accents. The forty-sixth system shows the instruments playing a pattern with accents. The forty-seventh system shows the instruments playing a pattern with accents. The forty-eighth system shows the instruments playing a pattern with accents. The forty-ninth system shows the instruments playing a pattern with accents. The fiftieth system shows the instruments playing a pattern with accents. The fifty-first system shows the instruments playing a pattern with accents. The fifty-second system shows the instruments playing a pattern with accents. The fifty-third system shows the instruments playing a pattern with accents. The fifty-fourth system shows the instruments playing a pattern with accents. The fifty-fifth system shows the instruments playing a pattern with accents. The fifty-sixth system shows the instruments playing a pattern with accents. The fifty-seventh system shows the instruments playing a pattern with accents. The fifty-eighth system shows the instruments playing a pattern with accents. The fifty-ninth system shows the instruments playing a pattern with accents. The sixtieth system shows the instruments playing a pattern with accents. The sixty-first system shows the instruments playing a pattern with accents. The sixty-second system shows the instruments playing a pattern with accents. The sixty-third system shows the instruments playing a pattern with accents. The sixty-fourth system shows the instruments playing a pattern with accents. The sixty-fifth system shows the instruments playing a pattern with accents. The sixty-sixth system shows the instruments playing a pattern with accents. The sixty-seventh system shows the instruments playing a pattern with accents. The sixty-eighth system shows the instruments playing a pattern with accents. The sixty-ninth system shows the instruments playing a pattern with accents. The seventieth system shows the instruments playing a pattern with accents. The seventy-first system shows the instruments playing a pattern with accents. The seventy-second system shows the instruments playing a pattern with accents. The seventy-third system shows the instruments playing a pattern with accents. The seventy-fourth system shows the instruments playing a pattern with accents. The seventy-fifth system shows the instruments playing a pattern with accents. The seventy-sixth system shows the instruments playing a pattern with accents. The seventy-seventh system shows the instruments playing a pattern with accents. The seventy-eighth system shows the instruments playing a pattern with accents. The seventy-ninth system shows the instruments playing a pattern with accents. The eightieth system shows the instruments playing a pattern with accents. The eighty-first system shows the instruments playing a pattern with accents. The eighty-second system shows the instruments playing a pattern with accents. The eighty-third system shows the instruments playing a pattern with accents. The eighty-fourth system shows the instruments playing a pattern with accents. The eighty-fifth system shows the instruments playing a pattern with accents. The eighty-sixth system shows the instruments playing a pattern with accents. The eighty-seventh system shows the instruments playing a pattern with accents. The eighty-eighth system shows the instruments playing a pattern with accents. The eighty-ninth system shows the instruments playing a pattern with accents. The ninetieth system shows the instruments playing a pattern with accents. The hundredth system shows the instruments playing a pattern with accents.

Fl. *f*

Ob. *f*

Cl. *f*
Do

Fg. *f*
a2

Cor. *f*
Sol

Trb. *f*
Do
a2

Trbn. *f*

CL.
-vrà, sdruc - cio - la - re o - gnun-do- vrà, o - gnun do -

TI.
-vrà, sdruc - cio - la - re o - gnun-do- vrà, o - gnun do -

I. *f*
Vni

II. *f*

Vlc. *f*

Vc. *f*

Cb. *f*

14 *Andantino**(con tono flemmatico)*

CEN.  U - na vol - ta ce - ra un re, che a star so - lo, che a star so - lo s'an - no -

14 *Andantino**Pizz.*

I. Vni  *p*

II. Vni  *Pizz.* *p*

Vle  *Pizz.* *p*

Vc. Cb.  *Uniti Pizz.* *p*

Fl.  *p* 3

Ob.  *p*

Cl. Do  *p*

Fg.  *p* a2

Cor. Fa  *p>*

CEN.  -iò; cer - ca, cer - ca, ri - tro - vò: ma il vo - lean spo - sar in tre. Co - sa

I. Vni 

II. Vni 

Vle 

Vc. Cb. 

CEN. *fa?* Sprez-za il fa-sto e la bel-tà. E al-la fin scel-se per sè l'in-no-

I. *Arco* *Pizz.*
Vni *f* *p*
II. *Arco* *Pizz.*
Vle *f* *p*
Vc. *Arco* *Pizz.*
Cb. *f* *p*

Fl. *p*
Ob. *I.* *p* *3*
Cl. *I.* *p* *3*
Fg. *p*
Cor. *Fa* *p*
CEN. - cen - za, l'in-no-cen- za, l'in - no - cen-za e la bon- tà. Là là là là, li li li li, là là là

I. *Arco* *Pizz.*
Vni *Arco* *Pizz.*
II. *Arco* *Pizz.*
Vle *Arco* *Pizz.*
Vc. *Arco* *Pizz.*
Cb. *Arco* *Pizz.*

15 *Allegro*

Fl. *f*

Ob. I. *f*

Cl. Do *f*

Fg. *f*

Cor. Fa *f* a 2

Trb. Do *f* a 2

Trbn. *f*

CL. *Ce-ne-mento-la fi-*

TI. *Ce-ne-mento-la fi - ni-sci-la con la so-li-ta can-zo-ne*

CEN. *la.*

15 *Allegro*

I. *Arco f*

Vni *Arco f*

II. *Arco f*

Vle *Arco f*

Vc. *Arco f*

Cb. *Arco f*

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

f

CL.

-ni-sci-la con la so-li-ta can-zo-ne.

CEN.

Pres-soal fuo-co in un can-to - ne, pres-soal fuo-co in un can-

I.

Vni

II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 61. It features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. Fa) and Trombone (Trb. Do). The string section includes Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). There are also vocal parts, including a Chorus (CEN.) and a soloist (CL.). The lyrics are in Italian. The score is written in 4/4 time. The key signature has one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The vocal parts have a melodic line. The lyrics are: "-ni-sci-la con la so-li-ta can-zo-ne." and "Pres-soal fuo-co in un can-to - ne, pres-soal fuo-co in un can-".

Ob. I. *p*

Cl. Do I. *p*

Fg. *p*

CEN. *p*

-to - - ne via la scia - - te - mi can - - -

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Vc. Cb. Uniti *p*

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Cor. Fa *a2 f*

Trib. Do *a2 f*

Trbn. *f*

CEN. *f*

-tar, via la-scia-te-mi can - - - tar.

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. Cb. *f*

CL. *E du - e, e*

TI. *E du - e, e*

CEN. *U - na vol - ta ce - ra un re, u - na vol - ta...*

16 *Andantino come prima*
Pizz.

I. *p Pizz.*

Vni. *p Pizz.*

II. *p Pizz.*

Vle. *p Pizz.*

Vc. Cb. *p*

Cl. *Do* *p*

Cor. *Fa* *p*

CL. *tre. La fi-ni-sci sì o no? Se non ta - ci ti da - rò, ti da - rò ti da -*

II. *tre. Se non ta - ci ti da - rò, li da - rò ti da -*

I. *Arco*

Vni. *Arco*

II. *Arco*

Vle. *Arco*

Vc. Cb. *Arco*

Fl. *f*

Ob. *f*

Cl. *f*
Do

Fg. *f*

Cor. *f*
Fa

Trb. *f*
Do ^{a2}

Trbn. *f*

CL. *f*
-rò... Chi sa-rà? chi sa - rà?

TI. *f*
-rò... Chi sa - rà? chi sa - rà?

CEN. *f*
(s'ode picchiare, Cenerentola apre)
U - na vol - ta... Chi sa-rà? chi sa - rà?

I. *Pizz.*

Vni *Pizz.*

II. *Pizz.*

Vle *Pizz.*

Vc. *Pizz.*
Cb.

17 *Moderato*

Fl. *p*

Cl. *I. p*

Fg. *I. p*

I. *Arco Div. p*

II. *Arco p*

Vle *Arco p*

Vc. *Arco p*

Cb. *Arco p*

Fl. *p*

Cl. *I. p*

Fg. *p*

Al. *Un tan-tin di ca - ri - tà. un tan-tin dica - ri-*

I. *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.

Cl.
Do

Fg.

CL.

TI.

AL.

I.
Vni

II.
Vle

Vc.
Cb.

Ac-cat-to - ni! via di qua.

Ac-cat-to - ni! via di

-tà.

cresc.

cresc.

cresc.

Uniti cresc.

cresc.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

CL.

TI.

I.
Vni

II.
Vle

Vc.
Cb.

Via di qua, via di qua, via di qua, via di qua.

qua, via di qua, via di qua, via di qua, via di qua.

Fi22.

pp

pp

pp

pp

pp

pp

Cl.
Do

Fg.

CEN.
(versa una tazza di caffè, e lo dà con pane ad Alidoro coprendolo dalle sorelle.)
Zit-to, zit-to: su pren-de-te que-sto po' di co-la - zio-ne.

I.
Vni

II.

Vle

Vc.
Cb.

18

Cl.
Do

Fg.

CL.
(pavoneggiandosi)

TI.
(pavoneggiandosi)

CEN.
Zit-to, zit-to: su pren.

AL.
For-se il ciel il gui-der-do-ne pria di not-te vi da-rà. For-se il ciel il gui-der.

Ri-sve-gliar dol-ce pas-

Ri-sve-gliar dol-ce pas-

18

I.
Vni

II.

Vle

Vc.
Cb.

Arco

stacc.

Arco

stacc.

Arco

stacc.

Arco

stacc.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Do

Trbn.

CL.

II.

CLN.

AL.

I.

Vni

II.

Vle

Vc.
Cb.

-sio - ne più di me nes-su-na sa, no, ri - sve-gliar dol-ce pas-sio - ne più di me nes-su-na

-sio - ne più di me nes-su-na sa, no, ri - sve-gliar dol-ce pas-sio - ne più di me nes-su-na

- de - te que-sto pò di co - la - zio - ne, zit-to, zit-to: su pren-de - te que-sto pò di co - la -

- do - ne pria di not-te vi da-rà, sì, pria di not-te il qui-der-do - ne pria di not-te vi da-

Fl. *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

Cl. Do *f* *p* *f* *p* *p*

Fg. *f* *p* *f* *p* *p*

Cor. Fa *f* *p* *f* *p* *p* *Cambia in SOL*

Trb. Do *f* *p* *f* *p* *p*

Trbn. *f* *p* *f* *p* *p*

CL. *f* *p* *f* *p* *p*

sa, no, ri-sve-gliar dol-ce pas-sio-ne più di me nes-su-na sa.

TI. *f* *p* *f* *p* *p*

sa, no, ri-sve-gliar dol-ce pas-sio-ne più di me nes-su-na sa.

CEN. *f* *p* *f* *p* *p*

-zio-ne, zit-to, zit-to: su pren-de-te, fa-te pre-stop per pie-tà. Ah non reg-go al-la pas-

AL. *f* *p* *f* *p* *p*

-rà, sì, pria di nul-le il gui-der-do-ne pria di not-te vi da-rà.

I. Vni *f* *p* *f* *p* *p*

II. Vni *f* *p* *f* *p* *p* *Fizz.* *p*

Vle *f* *p* *f* *p* *p* *Fizz.* *p*

Vc. Cb. *f* *p* *f* *p* *p*

Fl. *p*

Cl. *Do*

Fg.

CL.

Fl.

CEN.

AL.

I. *pizz.* *p* *Arco*

Vni

II. *Arco*

Vle *Arco*

Vc. *pizz.* *Arco*

Cb. *pizz.* *p* *Arco*

Ri - sve-gliar dol-ce pas- sio-ne più di me nes-su na

Ri - sve-gliar dol-ce pas- sio-ne più di me nes-su - na

-sio-ne. Che cru-del fa - ta - li - tà! che cru-del fa - ta - li -

Pria di not-te vi da-

Fl. *sa.* *Ri - sve-gliar dol-ce pas-*

Cl. *sa.* *Ri - sve-gliar dol-ce pas-*

Fg. *sa.* *Ri - sve-gliar dol-ce pas-*

CL. *sa.* *Ri - sve-gliar dol-ce pas-*

TI. *sa.* *Ri - sve-gliar dol-ce pas-*

CEN. *sa.* *Ri - sve-gliar dol-ce pas-*

AL. *sa.* *Ri - sve-gliar dol-ce pas-*

I. *Pizz.*

Vni. *Pizz.*

II. *Pizz.*

Vle. *Pizz.*

Vc. *Uniti*

Cb. *Pizz.*

Fl. *(volgendosi ad osservare Alidoro)*

Cl. *sa.* *Ma che ve - do! An-co-ra*

Fg. *sa.* *Ma che ve - do! An-co-ra*

CL. *sa.* *Ma che ve - do! An-co-ra*

TI. *sa.* *Ma che ve - do! An-co-ra*

CEN. *sa.* *Ma che ve - do! An-co-ra*

AL. *sa.* *Ma che ve - do! An-co-ra*

I. *Arco*

Vni. *Arco*

II. *Arco*

Vle. *Arco*

Vc. *Arco*

Cb. *Arco*

Fig. *cresc.* (scagliandosi contro Cenerentola)

CL. -li Fren-di, pren-di: que - sto a

TI. An-che un pa - ne? an-che il caf-fè? Pren-di, pren-di: que - sto a

I. *cresc.*

II. *cresc.*

Vle *cresc.*

Vc. Cb. *cresc.*

Fl. *f* (Prendere l'Ottavino)

Ob. *f*

Cl. Do

Fig. *a2*

Cor. Sol *f*

Trb. Do *a2*

Trbn. *f*

CL. te, pren-di.

TI. te, pren-di.

CEN. Ah! soc-cor-so chi mi dà? Ah! soc-cor-so chi mi dà?

AL. *(frapponendosi)* Vi fer-ma-te per pie-tà. Vi fer-ma-te per pie-tà.

I. *f*

II. *f*

Vle *f*

Vc. Cb. *f*

19 *Allegro con brio*

Ob. *I.* *p*

Cl. *a2* *p*

Fg. *a2* *p*

Cor. *p*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Ott. *f*

Ob. *I.* *f* *p*

Cl. *I.* *a2* *f* *p*

Fg. *f* *p*

Cor. *f*

Trb. *p*

Trbn. *f* *p*

Vni I. *f* *p*

Vni II. *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

74

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Sol

Trb.
Do

Trbn.

Tp.

G. C.

I.
Vni

II.

Vle

Vc.

Cb.

The musical score is for page 74 and features a variety of instruments. The woodwind section includes Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Sol). The brass section includes Trumpet in D (Trb. Do), Trombone (Trbn.), Trumpet in B-flat (Tp.), and Gong/Cymbal (G. C.). The string section includes Violin I (I. Vni), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time and features a key signature of one sharp (F#). The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide harmonic support. The score is divided into four measures, with a repeat sign at the beginning of the first measure. The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide harmonic support. The score is divided into four measures, with a repeat sign at the beginning of the first measure.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Sol

Trb.
Do

Trbn.

Tp.

G. C.

I.

Vni

II.

Vle

Vc.

Cb.

This musical score is for the Cavalcade of the Knights of the Holy Sepulchre. It features a variety of instruments and vocal soloists. The woodwind section includes Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Sol). The brass section includes Trumpet in D (Trb. Do) and Trombone (Trbn.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are the Cavalieri (CORO CAVALIERI), consisting of Soprano and Bass parts. The score is in 2/4 time and D major. The woodwinds and strings play a rhythmic pattern of eighth notes, while the vocal soloists sing a melody. The Cavalieri parts are in Italian, with lyrics: "O fi-gliea-ma-bi-li di Don Ma-gni-fi-co, Ra-mi-ro il prin-ci-pe or or ver-". The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs.

Ott. *p*

Ob. I. *p*

Cl. Do I. *p*
a2

Fg. *p*

Cor. Sol

Trb. Do

Tibu.

CORO

-rà. Al suo pa-la- gio vi con-dur-rà. Si can-te-rà, si dan-ze-

-rà. Al suo pa-la- gio vi con-dur-rà. Si can-te-rà, si dan-ze-

I. *p*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *p*

78

Ott.

Ob. I.

Cl. I.
Do

Fg. a2

Cor. Sol

Trb. Do a2

Trbn.

Tp.

G. C.

CORO

-rà: poi la bel - lis - si - ma fra l'al - tre

-rà: poi la bel - lis - si - ma fra l'al - tre

I.
Vni

II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 78. It features a variety of instruments and a vocal choir. The instruments listed on the left are Oboe (Ott.), Oboe I (Ob. I.), Clarinet I (Cl. I. Do), Bassoon (Fg. a2), Cor Anglais (Cor. Sol), Trumpet (Trb. Do a2), Trombone (Trbn.), Trumpet (Tp.), and Guitar/Contra (G. C.). The vocal choir (CORO) is also present, with lyrics in Italian. The string section includes Violin I (I. Vni), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The music is in Italian, with lyrics provided for the vocal parts. The score is arranged in a standard orchestral format, with woodwinds and brass in the upper staves, strings in the lower staves, and the vocal choir in the middle. The page number 78 is in the top left corner.

Ott.

Ob.

Cl.
Do

Fig.

Cor.
Sol

Trb.
Do

Trbn.

Tp.

G. C.

p sottovoce

fem-mi-ne spo - sa ca - ris-si-ma per lui sa - rà.

fem-mi-ne spo - sa ca - ris-si-ma per lui sa - rà.

I.

Vni

II.

Vle

Vc.

Ch.

The musical score is for page 79 of a larger work. It features a variety of instruments and a choir. The woodwinds include Oboe, Clarinet in D, Bassoon, and Cor Anglais. The brass section consists of Trumpet, Trombone, and Tenor. The strings include Violin I, Violin II, Viola, Violoncello, and Contrabass. A choir part is also included, with lyrics in Italian. The score is written in 2/4 time and D major. The key signature has two sharps (F# and C#). The tempo is not explicitly marked, but the dynamics range from piano (p) to sotto voce. The lyrics are: "fem-mi-ne spo - sa ca - ris-si-ma per lui sa - rà." The choir part is marked "CORO" and "p sottovoce".

20

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Sol

Trb.
Do

Tbn.

CORO

0 fi - glie a - ma - bi - li di Don Ma - gni - fi - co, Ra - mi - ro il

0 fi - glie a - ma - bi - li di Don Ma - gni - fi - co, Ra - mi - ro il

20

I.

Vni

II.

Vle

Vc.

Cb.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Sol

Trb.
Do

Trbn.

Tp.

G C

CORO

-rà, si dan-ze-rà poi la bel - lis-si-ma

-rà, si dan-ze-rà poi la bel - lis-si-ma

I.
Vni

II.
Vni

Vie

Vc.
Cb.

Uniti

Detailed description of the musical score: The score is for a full orchestra and vocal choir. The instruments listed on the left are Oboe (Ott.), Clarinet (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Sol), Trumpet (Trb. Do), Trombone (Trbn.), Tenor (Tp.), Guitar (G), Cello (C), Violin I (Vni I.), Violin II (Vni II.), Viola (Vie), and Cello/Double Bass (Vc. Cb.). The vocal choir (CORO) has two parts with lyrics in Italian. The music is in 3/4 time and G major. The score includes various musical notations such as triplets, dynamics (f), and articulation marks. The vocal parts enter with the lyrics '-rà, si dan-ze-rà poi la bel - lis-si-ma'.

Ott.
 Ob.
 Cl.
 Do
 Fg.
 a2
 Cor.
 Sol.
 Trb.
 Do
 Trbn.
 Tp.
 G. C.
 CORO
 fra l'al - tre fem-mi-ne spo - sa ca - ris - si-ma
 fra l'al - tre fem-mi-ne spo - sa ca - ris - si-ma
 I.
 Vni
 II.
 Vcl.
 Vc.
 Ch.

The musical score is for page 83 and features a variety of instruments and a vocal choir. The instruments include Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Sol.), Trumpet in D (Trb. Do), Trombone (Trbn.), Trumpet (Tp.), and Guitar (G. C.). The vocal choir (CORO) consists of Soprano (I.), Violin (Vni), Viola (Vcl.), and Cello/Double Bass (Vc. Ch.). The score is in 4/4 time and features a key signature of one sharp (F#). The vocal parts have the lyrics "fra l'al - tre fem-mi-ne spo - sa ca - ris - si-ma". The instrumental parts include various rhythmic patterns, including triplets and sixteenth notes.

Ott.

Ob.

Cl.
Do

Fg.
a2

Cor.
Sol.

Trb.
Do

Trbn.

Tp.

G. C.

CORO

per lui sa - rà, spo - sa ca - ris - si - ma

per lui sa - rà, spo - sa ca - ris - si - ma

I.

Vni

II.

Vlc.

Vc.
Cb.

Score for page 85, featuring woodwinds, brass, strings, and a vocal choir. The score is written in 4/4 time and includes the following parts:

- Ott.** (Oboe): Melodic line with eighth and sixteenth notes.
- Ob.** (Oboe): Harmonic support with chords and eighth notes.
- Cl. Do.** (Clarinet in D): Melodic line with eighth and sixteenth notes.
- Fg.** (Bassoon): Melodic line with eighth and sixteenth notes, marked *a2*.
- Cor. Sol.** (Cor Anglais): Harmonic support with chords.
- Trb. Do.** (Trumpet in D): Harmonic support with chords.
- Trbn.** (Trombone): Harmonic support with chords.
- Tp.** (Tuba): Harmonic support with chords.
- G. C.** (Guitar): Harmonic support with chords.
- CORO** (Chorus): Vocal parts with lyrics: *per lui sa - rà, per lui sa - rà,*
- Vni I.** (Violin I): Harmonic support with chords.
- Vni II.** (Violin II): Melodic line with eighth and sixteenth notes.
- Vlc.** (Viola): Melodic line with eighth and sixteenth notes.
- Vc. Ch.** (Violoncello): Melodic line with eighth and sixteenth notes.

86

Ott.

Ob.

Cl.
Do

Fg.
a2

Cor.
Sol

Trb.
Do

Trbn.

Tp.

G. C.

CORO

per lui sa - rà, per lui sa - rà.

per lui sa - rà, per lui sa - rà.

I.
Vni

II.
Vni

Vlc

Vc.
Ch.

Detailed description: This is a page of a musical score, page 86. It features a variety of instruments and a vocal choir. The instruments listed on the left are Oboe (Ott.), Clarinet (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg. a2), Cor Anglais (Cor. Sol), Trumpet (Trb. Do), Trombone (Trbn.), Trumpet (Tp.), and Guitar/Contra (G. C.). The vocal section is labeled 'CORO' and includes lyrics in Italian: 'per lui sa - rà, per lui sa - rà.' The string section at the bottom includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vlc), and Violoncello/Double Bass (Vc. Ch.). The score is written in a key with one sharp (F#) and a common time signature (C). The music is arranged in a standard orchestral format with staves for each instrument and vocal part.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Sol

Trb.
Do

Trbn.

Tp.

G. C.

CL.

Ma dun-que il Prin-ci-pe?

CORO

Or or ver-rà.

Or or ver-rà.

21 *Recitativo*

I.

Vni

II.

Vlc

Vl.
Ch.

Ott.
 Ob.
 Cl.
 Do.
 Fg.
 Cor.
 Sol.
 CL.
 TI.
 GEN.
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Ch.

E la bel-lis-si-ma?
 E la bel-lis-si-ma?
 E la bel-lis-si-ma?
 Si sce-glie-rà, si sce-glie-
 Si sce-glie-rà, si sce-glie-

22
 22
 a2
 I.
 22

Score for page 89, featuring woodwinds, brass, choir, and strings. The score is written in G major (one sharp) and 4/4 time. The woodwind section includes Oboe (Ott.), Oboe (Ob.), Clarinet (Cl. Do), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. Sol), Trumpet (Trb. Do), and Trombone (Trbn.). The choir (CORO) is shown with two parts. The string section (Vni, Vle, Vc. Ch.) includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Ch.). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The woodwinds and strings play a melodic line, while the brass and choir provide harmonic support. The choir enters in measure 5 with the lyrics: -rà, si sce - glie - rà.

Ott.

Ob.

Cl.
Do

Fg.

Cor.
Sol

Trb.
Do

Trbn.

CORO

-rà, si sce - glie - rà.

-rà, si sce - glie - rà.

Vni I.

Vni II.

Vle

Vc.
Ch.

22 *Allegro*

Ott. *pp*

Cl. *pp*
Do

CL.

TI. *pp*

Ce-ne-ren-to-la vien qua. Ce-ne-ren-to-la vien

Ce-ne-ren-to-la vien qua. Ce-ne-ren-to-la vien qua.

22 *Allegro*

I. *Div. pp*

Vni

II.

Vle *pp*

Vc. *pp*
Cb. *Fizz. pp*

Ott.

Cl. *I.*
Do

CL.

TI.

qua. Le mie scar-pe, il mio bon-nè. Ce-ne-ren-to-la-vien

Le mie scar-pe, il mio bon-nè. Ce-ne-ren-to-la vien qua.

I.

Vni

II.

Vle

Vc.
Cb.

Ott.

Cl.
Do

CL.

quà. Le mie pen-ne, il mio col - liè.

TI.

Le mie pen-ne, il mio col - liè, le mie pen-ne, il mio col - liè.

CEN.

Ce-ne-ren-to-la vien quà, Ce-ne-ren-to-la va

I.
Vni

II.

Vlc

Vc.
Cb.

Ott.

Cl.
Do

CEN.

là, Ce-ne-ren-to-la va su, Ce-ne-ren-to-la vien giù, Ce-ne-ren-to-la vien quà, Ce-ne-ren-to-la va

I.
Vni

II.

Vlc

Vc.
Cb.

Ott.

Cl.
Do

Fg.

Cor.
Sol

CL

TI.

CEN.

AL.

I.

Vai

II.

Vle

Ve.

Cb.

p

p

Nel cer-vel-lohouna fu-

Nel cer-vel-lohouna fu-

lā, Ce-ne-ren-to-la va su, Ce-ne-ren-to-la viengiù... Que - sto è

Nel cer-vel-lou-na fu-ci-na

Detailed description: This is a page of a musical score, page 92. It contains ten staves. The first six staves are for woodwinds and brass: Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Sol), Clarinet in G (CL), and Trumpet in D (TI.). The seventh staff is for vocal soloists (CEN. and AL.). The eighth staff is for Violins (I. and II.). The ninth staff is for Viola (Vle). The tenth staff is for Violoncello (Ve.). The eleventh staff is for Contrabass (Cb.). The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). The lyrics are in Italian and are placed below the vocal staves.

Ott.

Cl.
Do

Fg.

Cor.
Sol

CL.

TI.

CEN.

AL.

-ci-na; son piü bel-la e vo'trion-far. Aun sor-ri-so, a un'oc-chia-

-ci-na; son piü bel-la e vo'trion-far. A un sor-ri-so, a un'oc-chia-

-pro - - priou - no stra - paz - - ze! mi vo -

sta le paz-ze a martel-lar; ma già pron-ta è la ru-i-na,

I.

Vni

II.

Vlc

Vc.

Cb.

Ott.

Cl.
Do

Eg.

Cor.
Sol.

CL.

TI.

CEN.

AL.

I.

Vni

II.

Vle

Vc.

Ch.

-ti-na don Ra-mi-ro ha da ca-scar, don Ra-mi-ro ha da ca-

-ti-na don Ra-mi-ro ha da ca-scar, don Ra-mi-ro ha da ca-

-le - te far cre - par, si mi vo -

vo-glio ri-de-re e schia-tar, vo-glio ri-de-re e schia-tar,

Detailed description: This is a page of a musical score, page 94. It contains staves for various instruments and vocal parts. The instruments listed on the left are Ottobone (Ott.), Clarinet in D (Cl. Do), Euphonium (Eg.), Cor Anglais (Cor. Sol.), Clarinet in G (CL.), Trombone (TI.), Cello (CEN.), and Alto (AL.). Below these are staves for Violin I (I.), Violin II (II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Ch.). The music is in 4/4 time with a key signature of one sharp (F#). The vocal parts (CL., TI., CEN., AL.) have lyrics in Italian. The instrumental parts include woodwinds, brass, and strings. The lyrics are: '-ti-na don Ra-mi-ro ha da ca-scar, don Ra-mi-ro ha da ca-', '-ti-na don Ra-mi-ro ha da ca-scar, don Ra-mi-ro ha da ca-', '-le - te far cre - par, si mi vo -', and 'vo-glio ri-de-re e schia-tar, vo-glio ri-de-re e schia-tar,'.

Ott.

Cl.
Do

Fig.

Cor.
Sol

CL.

TI.

CEN.

AL.

I.

Vni

II.

Vle

Vc.

Ch.

- scar, don Ra-mi-ro ha da ca - scar, don Ra-mi-ro ha da ca -

- scar, don Ra-mi-ro ha da ca - scar, don Ra-mi-ro ha da ca -

- le - - te far cre - par, sì mi vo -

vo-glio ri-de-re e schia-lar, vo-glio ri-de-re e schia-lar,

Detailed description: This is a page of a musical score, page 95. It contains ten staves of music. The first four staves are for woodwinds: Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fig.), and Cor Anglais (Cor. Sol). The next four staves are for voices: Contralto (CL.), Tenor (TI.), Contralto (CEN.), and Alto (AL.). The bottom four staves are for strings: Violin I (I.), Violin II (II.), Viola (Vle.), and Violoncello (Vc.). The Chorus (Ch.) is also indicated. The music is in G major (one sharp) and 4/4 time. The lyrics are in Italian. The vocal parts have lyrics: CL. - scar, don Ra-mi-ro ha da ca - scar, don Ra-mi-ro ha da ca -; TI. - scar, don Ra-mi-ro ha da ca - scar, don Ra-mi-ro ha da ca -; CEN. - le - - te far cre - par, sì mi vo -; AL. vo-glio ri-de-re e schia-lar, vo-glio ri-de-re e schia-lar,.

Ott. *p.* *b2.*

Cl. *I.*
Do

Fg.

Cor. *Sol.*

CL.
- scar, don Ra-mi-ro ha da ca-scar, ha da ca - -

TI.
- scar, don Ra-mi-ro ha da ca-scar, ha da ca - -

CEN.
- le - - te, mi vo - le - - te far cre -

AL.
vo-glio ri-de-re e schiat-tar, sì sì schiat -

CORO
Nel cer-
Nel cer-

I.
Vni

II.

Vle

Vc.
Cb.

Detailed description: This is a page of a musical score, page 96. It contains staves for various instruments and vocal parts. The instruments include Oboe (Ott.), Clarinet in D (Cl. Do), Flute (Fg.), Cor Anglais (Cor. Sol.), Clarinet in G (CL.), Trumpet (TI.), Cello (CEN.), and Double Bass (AL.). There is also a Chorus (CORO) section and a string section (Vni, II., Vle, Vc. Cb.). The score is written in G major (one sharp) and 4/4 time. The lyrics are in Italian. The vocal parts (CL., TI., CEN., AL.) have lyrics: '- scar, don Ra-mi-ro ha da ca-scar, ha da ca - -', '- scar, don Ra-mi-ro ha da ca-scar, ha da ca - -', '- le - - te, mi vo - le - - te far cre -', and 'vo-glio ri-de-re e schiat-tar, sì sì schiat -'. The Chorus (CORO) has lyrics: 'Nel cer-' and 'Nel cer-'. The string section (Vni, II., Vle, Vc. Cb.) provides harmonic support. The Oboe (Ott.) and Clarinet in D (Cl. Do) parts have dynamic markings *p.* and *b2.*. The Flute (Fg.) part has a key signature change to B major (two sharps) in the second measure. The Cor Anglais (Cor. Sol.) part has a key signature change to B major (two sharps) in the second measure. The Clarinet in G (CL.) part has a key signature change to B major (two sharps) in the second measure. The Trumpet (TI.) part has a key signature change to B major (two sharps) in the second measure. The Cello (CEN.) part has a key signature change to B major (two sharps) in the second measure. The Double Bass (AL.) part has a key signature change to B major (two sharps) in the second measure. The Chorus (CORO) part has a key signature change to B major (two sharps) in the second measure. The string section (Vni, II., Vle, Vc. Cb.) has a key signature change to B major (two sharps) in the second measure.

Ott. *stacc.*

Ob. *p stacc.*

Cl. Do *1. p stacc.*

Fg. *a2 p stacc.*

Cor. Sol *a2*

Tp. *p*

CL. *- scar; nel cer-vel-lo houna fu-ci-na, son più bel-la e vo' trion-far;*

TI. *- scar; nel cer-vel-lo houna fu-ci-na, son piu bel-la e vo'trion-far;*

CEN. *- par; que-sto è pro-prio nostra paz-zo! mi vo-le-le far cre-*

AL. *- tar; nel cer-vel - lou - na fu -*

CORO *vel - lou - na fu - ci-na sta le*

vel - lou - na fu - ci-na sta le

Uniti

I. Vni *stacc.*

II. *stacc.*

Vle *Div. stacc.*

Vc. Ch. *Arco p stacc.*

Ott. *cresc.*

Ob. *cresc.*

Cl. Do *cresc.*

Fg. *a2 cresc.*

Cor. Sol *cresc.*

Tp. *cresc.*

CL. *a un sor-ri-so, a un'oc-chia-ti-na, don Ra-mi-ro ha da ca-scar,*

TI. *a un sor-ri-so, a un'oc-chia-ti-na, don Ra-mi-ro ha da ca-scar,*

CEN. *-par: chial-la fe-sta, chial sol-laz-zo, ed io re-sto qui a sof-*

AL. *-ci-na sta le paz-ze a mar-tel-*

CORO

don - ne a mar - tel - lar; il ci-

don - ne a mar - tel - lar; il ci-

I. *cresc.*

Vni II. *cresc.*

Vle *cresc.*

Vc. Ch. *cresc.*

ott. Fl. Ott. Uniti

Fl. Ott. *f* *cresc.*

Ob. *f* *cresc.*

Cl. Do *f* *cresc.*

Fg. *a2* *f* *cresc.*

Cor. Sol *f* *cresc.*

Trb. Do *a2* *f* *cresc.*

Tp. *f* *cresc.*

CL. *a un sor-ri-so, a un be chia-ti-na* *don Ra-mi-ro ha da ca - scar;*

TI. *a un sor-ri-so, a un'oc chia-ti-na* *don Ra-mi-ro ha da ca - scar;*

CEN. *-fiar,* *chi al-la fe-sta, chi al sol-laz-zo,* *ed io re-sto qui a sof-*

AL. *lar; ma già prona è la ru-i-na, ma già prona è la ru-i-na, ma già prona è la ru-i-na, vo-glìo ri-de-re e schia-*

CORO

-men-to, il ci-men-to si av-vi-ci-na, il gran pun-to di trion-

-men-to, il ci-men-to si av-vi-ci-na, il gran pun-to di trion-

I. *f* *cresc.*

Vni *f* *cresc.*

II. *f* *cresc.*

Vlc *f* *cresc.*

Vc. Cb. *f* *cresc.*

23

Fl. Ott. *ff* *p*

Ob. *ff* *p*

Cl. Do *ff* *p*

Fg. *ff*

Cor. Sol *ff* *a2* *p*

Trb. Do *ff*

Trbn. *ff*

Tp. *ff*

G. C. *ff*

CL. *ff*

TI. *ff*

CEN. *ff*

AL. *ff*

CORO *ff*

nel cer-vel-lohou-na fu-ci-na, son più bel-la, son più bel-la, son più bel-lae vo'trion-

nel cer-vel-lohou-na fu-ci-na, son più bel-la, son più bel-la, son più bel-lae vo'trion-

-fiar; que - sto è pro-prio u-no stra-paz-zo, mi vo le te far cre-

-tar; nel cer-vel-lo u-na fu-ci-na

far, già nel ca-po u-na fu-ci-na

far, già nel ca-po u-na fu-ci-na

23

I. *ff*

Vni. *ff*

II. *ff*

Vle. *ff*

Vc. Cb. *ff*

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Sol.

Trb. Do

Trbn.

Tp.

G. C.

CL.

TI.

GEN.

AL.

CORO

I.

Vni

II.

Vle

Vc. Ch.

-far; a un sor-ri-so, a u-n'og-chia-ti-na don Ra-mi-ro, don Ra-mi-ro, don Ra-mi-ro ha da ca-

-far; a un sor-ri-so, a u-n'oc-chia-ti-na don Ra-mi-ro, don Ra-mi-ro, don Ra-mi-ro ha da ca-

-par, que - sto è pro-prio u-no stra - paz-zo, mi vo-le-te far cre-

sta le paz-ze a mar-tel - lar,

sta le don-ne a mar-tel - lar,

sta le don-ne a mar-tel - lar,

sta le don-ne a mar-tel - lar,

Fl. Ott.

Ob.

Cl. D \flat

Fg.

Cor. Sol.

Trb. D \flat

Tbn.

Tp.

G. C.

CL.

TI.

CEN.

AL.

CORO

I.

Vni

II.

Vle

Vc. Cb.

-scar; a un sor-ri-so, u-n'oc-chia-ti - na don Ra-mi-ro ha da ca-scar si

-scar; a un sor-ri-so, u-n'oc-chia-ti - na don Ra-mi-ro ha da ca-scar si

-par; chial-la fe-sta, chial sol-laz - zo, ed io re-sto qua sof-fiar, sof -

ma già prun-ta è la ru-i - na, vo-glio ri-de-re e schiat-

sta le don-ne, le don-ne, le don-ne a mar-tel -

sta le don-ne, le don-ne, le don-ne a mar-tel -

Fl. Ott.

Ob.

Cl. D \flat

Fg. *a2*

Cor. Sol.

Trbn.

Tp.

G. C.

CL.

TI.

CEN.

AL.

CORO

I.

Vni

II.

Vlc

Vc. Cb.

si don Ra-mi - ro ha da ca -

si don Ra-mi - ro ha da ca -

-fiar, que-sto è pro-prio uno stra-paz-zo, que-sto è pro-prio uno stra-paz-zo, que-sto è pro-prio uno stra-paz-zo, mi vo-le- te far cre-

-tar, nel cer-vel-lou-na fu-ci-na, nel cer-vel-lou-na fu-ci-na, nel cer-vel-lou-na fu-ci-na sta le paz-ze a mar-tel-

-lar; il ci-men-to si av-vi-

-lar; il ci-men-to si av-vi-

Fl. Ott. 

Ob. 

Cl. Do 

Fg. 

Cor. Sol. 

Trbn. 

Tp. 

G. C. 

CL. 

TI. 

CEN. 

AL. 

CORO 

1. 

Vni 

II. 

Vle 

Vc. Cb. 

-scar, don Ra-mi - ro ha da ca -

-scar, don Ra-mi - ro ha da ca -

-par, chialla fe-sta, chial sol-laz-zo, chialla fe-sta chial sol-laz-zo, chialla fe-sta chial sol-laz-zo, ed io re-sto qui a eof-

-lar, ma già pron-ta è la ru-i-na, ma già pron-ta è la ru-i-na, ma già pron-ta è la ru-i-na, vo-glio ri-de-re e schiat-

-ci-na, il gran pun-to di trion -

-ci-na, il gran pun-to di trion -

24

ott.

Fl. Ott. *p*

Ob. *I. p*

Cl. *I. p*

Do. *p*

Fg. *a2 p*

Cor. Sol.

Trbn.

Tp.

G. C.

CL. -scar, ha da ca - scar, ha da ca - scar,

TI. -scar, ha da ca - scar, ha da ca -

GEN. -fiar.

AL. -tar.

CORO -far.

-far.

24

I. *p*

Vni *p*

II. *p*

Vle *Unite p*

Vc. *Vc. p*

Cb. *p*

I.

Fg. *scar.* Ce-ne-ren-to-la vien

Al. Già pron.ta pron.ta è la ru-i-na, vo-glio ri-de-re e schiaf-tar.

I. Vni

II. *pp*

Vle *pp*

Vc. *Pizz.* *p* *pp*

Cb. *Pizz.* *p* *pp*

Ott. *pp*

Cl. I. *pp*

Do *pp*

CL. Ce-ne-ren-to-la vien qua. Ce-ne-ren-to-la vien qua.

TI. qua. Ce-ne-ren-to-la vien qua. Le mie scar-pe il mio bon-

I. *Dir.* *pp*

Vni

II.

Vle

Vc. Cb.

Ott.

Cl. ^{I.}

Cl.

Le mie scar-peil mio bon- nè. Ce-ne-ren-to-la vien qua.

Tr.

- nè. Ce-ne-ren-to-la vien qua. Le mie pen-ne, il mio col-

I.

Vni

II.

Vle

Vc.

Cb.

Ott.

Cl. ^{I.}

Cl.

Le mie pen-ne, il mio col-liè.

Tr.

-liè, le mie pen-ne, il mio col-liè.

CEN.

Ce-ne-ren-to-la vien qua, Ce-ne-ren-to-la va là, Ce-ne-ren-to-la va

I.

Vni

II.

Vle

Vc.

Cb.

Ott.

Cl. I.

Do

CEN.
su, Ce-ne-ren-to-la vien giù, Ce-ne-ren-to-la vien qua, Ce-ne-ren-to-la va là, Ce-ne-ren-to-la va

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Cl. I.

Do

Fg.

Cor. Sol.

CL.
Nel cer-vel-lohou-na fu -

II.
Nel cer-vel-lohou-na fu -

CEN.
-su, Ce-ne-ren-to-la vien giù... que - sto è

AL.
Nel cer-vel-lo u-na fu- ci- na

Vni I.

Vni II.

Vle

Vc.

Cb.

Ott.

Cl.
Do

Fg.

Cor.
Sol

CL.

TI.

CEN.

AL.

I.

Vni

II.

Vle

Vc.

Cb.

-ci-na; son più bel-la e vo'trion-far. A un sor-ri-sq a un'oc chia-

-ci-na; son più bel-la e vo'trion-far. A un sor-ri-sq a un'oc chia-

-pro - - priou - no stra - paz - - zo! mi vo -

sta le paz-ze a mar tel-lar; ma già prona è la ru-i-na,

Detailed description: This is a page of a musical score, page 109. It contains staves for various instruments and vocal parts. The instruments include Oboe (Ott.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Sol), Clarinet in G (CL.), Trumpet in D (TI.), Cello (CEN.), and Double Bass (AL.). There are also staves for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and G major. The vocal parts have lyrics in Italian. The lyrics are: -ci-na; son più bel-la e vo'trion-far. A un sor-ri-sq a un'oc chia-; -ci-na; son più bel-la e vo'trion-far. A un sor-ri-sq a un'oc chia-; -pro - - priou - no stra - paz - - zo! mi vo -; sta le paz-ze a mar tel-lar; ma già prona è la ru-i-na,.

Ott.

Cl.
Do

I.

Fg.

Cor.
Sol

CL.

ti na don Ra-mi-rohada ca-scar, don Ra-mi-rohada ca-

II.

don Ra-mi-rohada ca-scar, don Ra-mi-rohada ca-

CEN.

-le - - te far cre - par, si mi vo -

AL.

vo-glio ri-de-re e schiat-tar, vo-glio ri-de-re e schiat-tar,

I.

Vni

II.

Vle

Vc.

Cb.

Detailed description: This is a page of a musical score, page 110. It contains staves for various instruments and vocal parts. The instruments include Oboe (Ott.), Clarinet in D (Cl. Do), Flute (Fg.), Cor Anglais (Cor. Sol), Clarinet in E-flat (CL.), Bassoon (AL.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are represented by the lyrics under the CL., II., CEN., and AL. staves. The music is in 4/4 time, with a key signature of one sharp (F#). The lyrics are in Italian. The score is divided into four measures by vertical bar lines. The vocal parts have lyrics that span across the measures. The instrumental parts have various rhythmic patterns, including eighth and sixteenth notes, and rests.

Ott.
 Cl.
 Do
 Fg.
 Cor.
 Sol.
 CL.
 - scar, don Ra-mi-roha da ca- scar, don Ra-mi-rohada ca-
 TI.
 - scar, don Ra-mi-roha da ca- scar, don Ra-mi-rohada ca-
 CEN.
 -le - - te far cre - par, sì mi vo -
 AL.
 vo-gliori-de-re eschia-tar, vo-gliori-de-re eschia-tar,
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

The musical score is for page 111 and features a variety of instruments and vocal parts. The instruments include Oboe (Ott.), Clarinet in D (Cl. Do), Flute (Fg.), Cor Anglais (Cor. Sol.), Clarinet in G (CL.), Trombone (TI.), Cello (CEN.), and Double Bass (AL.). There are also vocal parts for Soprano (I.), Soprano (II.), Alto (Vni), Violoncello (Vle), Violone (Vc.), and Contrabass (Cb.). The score is written in G major (one sharp) and 4/4 time. The lyrics are in Italian and describe a scene of robbery and escape. The vocal parts have lyrics: "- scar, don Ra-mi-roha da ca- scar, don Ra-mi-rohada ca-", "- scar, don Ra-mi-roha da ca- scar, don Ra-mi-rohada ca-", "-le - - te far cre - par, sì mi vo -", and "vo-gliori-de-re eschia-tar, vo-gliori-de-re eschia-tar,". The instrumental parts provide harmonic support and rhythmic accompaniment.

Ott. *p.*

Cl. *I.*
Do

Fg.

Cor.
Sol

CL.
-scar, don Ra-mi-ro ha da ca-scar, ha da ca - -

TI.
-scar, don Ra-mi-ro ha da ca-scar, ha da ca - -

CEN.
-le - - te, mi vo - le - te far cre -

AL.
vo-glio ri-de-re e schia-tar, sì sì schia-t -

CORO
Già nel
Già nel

I.
Vni

II.

Vle

Vc.
Cb.

Detailed description: This is a page of a musical score, page 112. It contains staves for various instruments and vocal parts. The instruments include Oboe (Ott.), Clarinet in D (Cl. Do), Flute (Fg.), Cor Anglais (Cor. Sol), Clarinet (CL.), Trombone (TI.), Cello (CEN.), and Double Bass (AL.). There are also staves for a Chorus (CORO), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), and Violoncello/Double Bass (Vc. Cb.). The score is written in G major (one sharp) and 4/4 time. The lyrics are in Italian. The vocal parts (CL., TI., CEN., AL., and CORO) have lyrics that appear to be from a song about a man named Ramiro. The instrumental parts provide accompaniment for the vocal lines.

Ott. *stacc.*

Ob. *stacc.*

Cl. I. *stacc.*

Do *a2*

Fg. *p*

Cor. Sol *a2*

Tp. *p*

CL. *-scar; nel cer-vel-lo u-na fu-ci-na, son più bel-lae vo'trion far;*

TI. *-scar; nel cer-vel-lo u-na fu-ci-na, son più bel-la e vo'l'ion far;*

CEN. *-par; que-sto è pro-prio uno stra-pazzo! mi vo-le-te far cre-*

AL. *-tar; nel cer-vel-lo u-na fu-*

CORO *ca-po u-na fu-ci-na sia le*

ca-po u-na fu-ci-na sta le

Uniti

I. *stacc.*

Vni II. *stacc.*

Vle *Div. stacc.*

Vc. Cb. *Arco p stacc.*

Ott. *cresc.*

Ob. *cresc.*

Cl. Do *cresc.*

Fg. *cresc.*

Cor. Sol *cresc.*

Tp. *cresc.*

CL. *a un sorri-so, a un'oc-chia-ti-na, don Ra-mi-ro ha da ca-scar,*

TI. *a un sorri-so a un'oc-chia-ti-na, don Ra-mi-ro ha da ca-scar,*

CEN. *-par: chial-la fe-sta, chial sol-laz-zo, ed io re-sto qua sof-*

AL. *-ci-na sta le paz - zea mar - tel -*

CORO *don - ne a mar - tel - lar; il ci-*

don - ne a mar - tel - lar; il ci-

I. *cresc.*

Vni *cresc.*

II. *cresc.*

Vle *cresc.*

Vc. Cb. *cresc.*

ott. Fl. Ott. Unifi

Fl. Ott. *f* *cresc.*

Ob. *f* *cresc.*

Cl. Do *f* *cresc.*

Fg. *a2* *f* *cresc.*

Cor. Sol *f* *cresc.*

Trb. Do *a2* *f* *cresc.*

Tp. *f* *cresc.*

CL. *a un sor-ri-so, a un'oc-chia-ti-na* *don Ra-mi-ro ha da ca - scar;*

TI. *a un sor-ri-so, a un'oc-chia-ti-na* *don Ra-mi-ro ha da ca - scar;*

CEN. *-flar,* *chi al-la fe-sta, chi al sol-laz-zo,* *ed io re-sto qua-sof-*

AL. *lar; magià pronta è la ru-i-na, magià pronta è la ru-i-na, magià pronta è la ru-i-na, vo-gliori-de-re e schi-*

CORO *-men-to, il ci-men-to si av-vi-ci-na, il gran-pun-to di trion-*

-men-to, il ci-men-to si av-vi-ci-na, il gran-pun-to di trion-

I. *f* *cresc.*

Vni II. *f* *cresc.*

Vle *f* *cresc.*

Vc. Cb. *f* *cresc.*

25

Fl. Ott. 

Ob. 

Cl. Do 

Fg. 

Cor. Sol 

Trb. Do 

Trbn. 

Tp. 

G. C. 

CL. 

TI. 

CEN. 

AL. 

CORO 

I. Vni 

II. Vni

Vle

Vc. Cb.

- scar

- scar sì da ca - - -

-fiar, sì a sof - - -

-tar, vo - glio ri - de-re e schiat-tar, vo - glio ri - de-re e schiat-

-far, di tri - on -

- far, di tri - on -

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Sol.

Trb. Do

Trbn.

Tp.

G. C.

CL.

TI.

CEN.

AL.

CORO

I.

Vni

II.

Vle

Vc. Cb.

don Ra - mi - ro ha da ca -

-scar don Ra - mi - ro ha da ca -

-fiar ed io re - sto qui a sof -

-tar vo - glio ri - de - re e schiat -

-far, il gran pun - to di trion -

-far, il gran pun - to di trion -

Fl. Ott. *trillo*

Ob. *a2*

Cl. Do

Fg. *a2*

Cor. Sol

Trb. Do *a2*

Trbn.

Tp.

G. C.

CL. *p*
-scar, don Ra - mi - ro ha da ca -

TI. *p*
-scar, don Ra - mi - ro ha da ca -

GEN. *f*
fiar, chial-la fe-sta, chial sol-laz-zo, chial-la fe-sta, chial sol-laz-zo, chial-la fe-sta, chial sol-laz-zo ed io re-sto qua sof-

AL. *f*
-tar, sì vo - glio ri - de - re e schiat-

CORO
-far sì sì il gran pun - to di trion -
-far sì sì il gran pun - to di trion -

I. Vni

II. Vni

Vle

Vc. Cb.

Detailed description: This is a page of a musical score, page 119. It contains staves for various instruments and vocal parts. The instruments include Flute/Oboe (Fl. Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Sol), Trumpet in D (Trb. Do), Trombone (Trbn.), Trombone (Tp.), Glockenspiel (G. C.), Clarinet in C (CL.), Trumpet in C (TI.), GEN. (likely a vocal part), AL. (likely a vocal part), and a Chorus (CORO). The vocal parts have lyrics in Italian. The instruments are playing various melodic and harmonic lines, with some marked with 'a2' (second octave) and 'trillo' (trill). The Chorus part is marked 'CORO' and has lyrics. The bottom of the page shows the beginning of the string section with Violins I and II, Viola, and Violoncello/Double Bass.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Sol

Trb. Do

Trbn.

Tp.

G. C.

CL.

II.

GEN.

AL.

CORO

I.

Vni

II.

Vle

Vc. Cb.

- scar

- scar si da ca - - -

- fiar si a sof - - -

- tar, vo - glio ri - de-re e schiat-tar, vo - glio ri - de-re e schiat-

- far di tri - - on - -

- far di tri - - on - -

Fl. Ott.

Ob.

Cl. Do

Fg. a2

Cor. Sol

Trb. Do

Trbn.

Tp.

G. C.

CL.

TI.

CEN.

AL.

CORO

I.

Vni

II.

Vle

Vc. Cb.

don Ra - mi - ro ha da ca -

- scar don Ra - mi - ro ha da ca -

-fiar ed io re - sto qui a sof -

-tar vo - glio ri - de - re e schial -

-far, il gran pun - to di trion -

-far, il gran pun - to di trion -

r

Fl. Ott.

Ob.

Cl. Do

Fg. ^{a2}

Cor. Sol.

Trb. Do

Trbn.

Tp.

G. C.

CL.

TI.

CEN.

AL.

CORO

I.

Vni

II.

Vle

Vc. Cb.

-scar ha da ca - scar ha da ca -

-scar ha da ca - scar ha da ca -

-fiar io quia sof - fiar io quia sof -

-tar sì sì schiat - tar sì sì schiat -

-far di tri - on - far di tri - on -

-far di tri - on - far di tri - on -

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Sol

Trb. Do

Trbn.

Tp.

G. C.

CL.

TI.

CEN.

AL.

CORO

I.

Vni

II.

Vle

Vc. Cb.

-scar da ca-scar da ca-scar da ca-scar da ca-scar.

-scar da ca-scar da ca-scar da ca-scar da ca-scar.

-fiar a sof-fiar a sof-fiar a sof-fiar a sof-fiar.

-tar si schia-tar si schia-tar si schia-tar si schia-tar.

-far di trion-far di trion-far di trion-far di trion-far.

-far di trion-far di trion-far di trion-far di trion-far.

Fl. Ott.

Ob.

Cl. Do

Fg. a2

Cor. Sol

Tib. Do a2

Trbn.

Tp.

G. C.

I. Vni

II. Vni

Vle

Vc.

Cb.

The musical score is written for a full orchestra. The first system contains the woodwind and brass sections, while the second system contains the string section. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values. The woodwind parts (Flute, Oboe, Clarinet, Bassoon) are written in treble clef, while the brass parts (Cor Anglais, Tuba, Trombone, Trumpet) are written in bass clef. The string parts (Violin I, Violin II, Viola, Violoncello, Double Bass) are written in their respective clefs. The Gong/Cymbal part is written in bass clef. The score is a page from a larger work, as indicated by the page number 124 in the top left corner.

RECITATIVO E CAVATINA

D. MAGNIFICO

(dando una moneta a Cenerentola, onde la dia ai seguaci del Principe che partono) (osservando)

CLORINDA

RECITATIVO

Date lor mezzo scudo. Grazie. Ai cenni del Principe noi siamo. Ancor qui

CL. Alidoro) **CENEREN.** (accompagnando Alidoro)

siete? Qual tanfo! Andate, o ve ne pentirete. Io poi quel mezzo scudo a voi l'avrei do-

CE.

-nato; ma non ho mezzo sol-do. Il core in mezzo mi spacche-rei per darlo a un infe-

ALIDORO (a Cenerentola) **(Alidoro parte) TISBE**

CE.

-lice. Forse al novello di sarai fe-li-ce. Cene- rentola, presto pre-pa-ra i nastri, i

CLO. TIS. CEN. CLO. (altera)

manti. Gl'unguenti, le po-ma-te. I miei dia-manti. Uditemi, so-relle... Che so-

TIS. (minacciando Cenerentola)

CL. *rel - le! non profa - nar - ci con sì fat - to no - me. Guai per te se t'uscir - rà di*

CEN.

(Cenerentola entra a sinistra) TISDE

T. *bocca! (Sempre nuove paz - zi - e soffrir mi tocca.) Ma non v'è tempo da*

CLO.

(questionando fra loro, ed opponendosi a vicenda d'entrare a destra) TIS. a vicenda d'entrare a destra

CLO.

T. *perdere. Nostro padre avvisarne conviene. Esser la prima voglio a darne tal nuova. Ah mi per-*

TIS. (crescendo nella rabbia fra loro) CLO.

CL. *-doni, io sono la maggiore. No, no, gliel vo' dir io. È questo il dover mio. Io svegliare lo*

TIS.

CLO.

CL. *vo: Ve - nite ap - presso. Ah non la vince - ra - i. Ec - co e - gli stes - so.*

II. Cavatina Don Magnifico

Allegro

Flauti *a2* *f*

Clarineti in Do *f*

Fagotti *a2* *f*

Corni in Do *f*

Trombe in Do *f*

Trombone *f*

DON MAGNIFICO *(bienco in volto, esce in berretta da notte e veste da camera)*

Miei ram-pol-li, miei ram-pol-li fem-mi-

Allegro

I. *f*

Violini

II. *f*

Viole *f*

Violoncelli *f*

Contrabbassi *f*

Fl. *a2*

Cl. *Do*

Fg. *a2*

Cor. *Do*

Trb. *Do*

Trbn.

D. MA.

- ni - ni, vi ri.

I. Vni

II. Vni

Vle

Vc. *Uniti*

Cb.

Cor. *Do*

D. MA.

(ricusando di dar loro a baciare la mano)

- pu - dio, vi ri - pu - dio; mi ver - go - gno! un ma - gni - fi -

I. Vni

II. Vni

Vle

Vc. *Uniti*

Cb.

pp

Fl. ^{a2} *p*

Cl. *p*

Cor. *I.*

D. MA. *- co mio so - gno mi ve -*

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. ^{a2}

Cl. *p*

Cor. *I.*

D. MA. *- ni - ste a scon - cer - tar,*

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. ^{a2}

Cl. _{Do}

Fg. ^{a2}

Cor. _{Do}

D. MA.

mi ve - ni - ste a scon - cer -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. ^{a2}

Cl. _{Do}

Fg. ^{a2}

Cor. _{Do}

Trb. _{Do}

Trbn.

D. MA. (da se osservando le Clo-

-tar; — vi ri - pu - dio, mi ver-go-gno! Co-me son mor-ti - fi -

I. Vni

II. Vni

Vle

Vc. Cb.

26

Cl. Do *p*

Cor. Do *p*

- rinda e Tisbe ridono quando non le guarda)

D. MA. *- ca - - - te! de-gne fi-glie d'un Ba-ro - - - ne!*

26

I. *p*

Vni II. *p*

Vle Div. *p*

Vc. Cb. *p*

Fl. *p*

Cl. Do *p*

Fg. *p*

Cor. Do *p*

Trbn. *p*

D. MA. *Via: si- len - - zio ed at - - ten- zio-ne.*

I. *p*

Vni II. *p*

Vle *Unite p*

Vc. *Pizz. p*

Cb. *Arco p*

Fg. *I.*
p

Cor.
Do *p*

D. MA.
Sta- te il so- gno, sta- te il so gno a me - di - tar.

I.
Vni *p*

II.
p

Vle *p*

Uniti
Vc.
Cb. *p*

Cl.
Do *I.*
p

Cor.
Do

D. MA.
Mi so-gna i frail fo-scori

I.
Vni

II.

Vle

Vc.
Cb.

Fl. *I.* *p*

Cor. Do

D. MA. *chia-ro, mi so-gnai fra il fo-sco e il chia-ro un bel-lis-si-mo so-*

I. Vni

II.

Vle

Vc. Cb.

Fl.

Cl. Do

Fg.

Cor. Do *p*

Trb. Do

Trbn.

D. MA. *-ma-ro; un so-ma-ro, ma so-len-ne. Quan-do a un tra-tto, oh che por-*

I. Vni *p*

II. *p*

Vle *p*

Vc. Cb. *f* *p*

Cl. *Do*

Fg.

Cor. *Do*

D. MA. *-ten-to! sul-le spal-le a cen-to a cen-to, sul-le spal-le a cen-to a cen-to gli spun-ta-va-no le*

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Cl. *Do*

Fg.

Cor. *Do*

Trb. *Do*

Trbn.

D. MA. *pen-ne, gli spun-ta - va - no le pen-need in a - ria, sciù, vo - lò! ed in*

I. Vni

II. Vni

Vle

Vc. Cb.

27

Fl. *f*

Cl. *f*
Do

Fg. *f*
a2

Cor. *f*
Do

Trb. *f*
Do

Trbn. *f*

D. MA *f*

ci - ma ed in ci - ma auncam - pa - ni - le co - me intro - no si fer - mò ed in ci - ma auncam - pa -

27

I. *f*
Vni

II. *f*
Vni

Vle *f*

Vc. *f*
Cb.

Fl. *f*

Cl. *f*
Do

Fg. *f*
a2

Cor. *f*
Do

Trb. *f*
Do

Trbn. *f*

D. MA *f*

ni - le co - me intro - no si fer - mò. Si sen - tia - no per di

I. *f*
Vni

II. *f*
Vni

Vle *f*

Vc. *f*
Cb.

Fl. *f*

Cl. *f*
Do

Fg. *f*
a2

Cor. *f*
Do

Trb. *f*
Do

Trbn. *f*

D. MA *f*

Fizz.
p

Fizz.
p

Fizz.
p

Fizz.
p

Fizz.
p

Fizz.
p

Trbn

D. MA.

Vni

11.

Vle

Vc. 11

C6. [

Fl. *a2*

Cl. *a2*

Do

Fg. *a2*

Cor. *a2*

Do

Trb. *a2*

Do

Trbn.

D. MA. *a2*

-gliar, col ci ci ci di bot- to mi fa-ce - ste ri - sve-gliar, col ci ci, col ci ci, col ci ci, col ci

I. *a2*

Vni

II. *a2*

Vle

Vc. *a2*

Cb. *a2*

Fl. *a2*

Cl. *a2*

Do

Fg. *a2*

Cor. *a2*

Do

Trb. *a2*

Do

Trbn.

D. MA. *a2*

cì, col ci ci, col ci ci, col ci ci, col ci ci mi fa-ce - ste, mi fa - ce - ste, mi fa - ce - ste ri - sve -

I. *a2*

Vni

II. *a2*

Vle

Vc. *a2*

Cb. *a2*

Fl. ^{a2}

Cl. ⁴_{Do}

Fg. ^{a2}

Cor. ^{a2}_{Do}

Trb. _{Do}

Trbn.

D. MA.

- ce - ste, mi fa - ce - ste ri - sve - gliar, mi fa - ce - ste ri - sve - gliar, mi fa - ce - ste ri - sve -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *a2* *I.*

Cl. *a2* *I.*

Fg. *a2*

Cor. *Do*

Trb. *Do* *a2*

Trbn.

D. MA. *-gliar, mi fa-ce - ste ri - sve-gliar.*

I. Vni

II. Vni

Vle *Unite*

Vc. Cb.

28

Fl. *I.*

Cl. *I.* *p*

D. MA. *Ma d'un so-gno sì in-tral - cia - to ec-co il sim-bo-lo spie - ga - to,*

28

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

Cl.
Do

Cor.
Do

D. MA.

ma d'un so-gno si in-trai- cia-to ec-co il sim-bo-lo spie- ga-to.

I.
Vni

II.

Vle

Vc.
Cb.

p

p

p

p

Cl.
Do

Fg.

Cor.
Do

D. MA.

La cam-pa-na suo-na a fe-sta? Al-le-gri-a in ca-sa

I.

p

I.

p

I.
Vni

II.

Vle

Vc.
Cb.

Fl. *I.*

Cl. *I.*
Do

Fg. *I.*

Cor. *Do*

D. MA.
-mi-a. Quel-le pen-ne? Sie-te vo-i: quel gran vo-lo? Ple-be ad-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Cl. *Do*

Fg.

Cor. *Do*

Trb. *Do*

Trbn.

D. MA.
-di-o. Re-sta l'a - si - no di po-i. Ma quel-l'a - si - no son

I. Vni

II. Vni

Vle

Vc. Cb.

D. MA. *i - o, chi vi guar-da ve - de chia-ro cheil so-ma-ro è il ge-ni-*

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. Do

Fg.

Cor. Do

Trbn.

D. MA. *-tor, il so-ma-ro è il ge-ni tor, il so-ma-ro è il ge-ni - tor.*

29

I. Vni

II. Vni

Vle

Vc. Cb.

Div.

29

Fl. *p* 3

Cl. *p* 3

Do

Fg. *p* 3

Cor. *p* 3

Do

Trb. *p* 3

Do

Trbn. *p* 3

D. MA. *p* 3

Fer-ti-lis-si-ma re-gi-na l'u-nae'l'al-tra di-ver-

Fl. *p* ^{a2}

Cl. *p* ^{a2}

Do

Fg. *p*

Cor. *p*

Do

Trb. *p*

Do

Trbn. *p*

D. MA. *p* 3

-rà; ed il non-no-u-na doz-zi-na di ram-pol-liab-brac-ce-rà. Un re pic-co-lo di

I. *p* *Pizz.*

Vni *p* *Pizz.*

II. *p* *Pizz.*

Vle *p* *Pizz.*

Vc. *p* *Pizz.*

Cb. *p* *Pizz.*

Fl. *a2*

Cl. *a2*
Do

Fg.

Cor. *a2*
Do

D. MA.
qua... ser- vo, ser- vo, ser- vo, ser- vo; un re bam-bo- lo di là... ser- vo, ser- vo, ser- vo,

I.
Vni

II.

Vle

Vc.
Cb.

Fl. *a2*

Cl. *a2*
Do

Fg.

Cor. *a2*
Do

Trbn.

D. MA.
ser-vo; e la glo- ria mi-a sa- rà sì sì la glo- ria mia sa- rà.

I.
Vni

II.

Vle

Vc.
Cb.

Arco
p

Arco
p

Arco
p

Fl. *p* *3*

Cl. *p* *3*

Do

Fg. *p* *3*

Cor. *p* *3*

Do

Trb. *a2* *p* *3*

Do

Trbn. *p* *3*

D. MA. *p* *3*

Fer-ti-lis-si-ma re-gi-na l'u-nael'al-tra di-ver-

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *a2* *p*

Cl. *a2* *p*

Do

Fg. *p*

Cor. *p*

Do

Trb. *p*

Do

Trbn. *p*

D. MA. *f* *p* *3*

-rà; ed il non-nou-na doz-zi-na di ram-pol-liab-brac-ce-rà. Un re pic-co-lo di

I. *p* *Pizz.*

Vni *p* *Pizz.*

II. *p* *Pizz.*

Vle *p* *Pizz.*

Vc. *p* *Pizz.*

Cb. *p* *Pizz.*

Fl. *a2*

Cl. *a2*
Do

Fg.

Cor. *a2*
Do

D. MA.
qua... ser-vo, ser-vo, ser-vo, ser-vo; un re bam-bo-lo di là... ser-vo, ser-vo, ser-vo,

I. Vni

II. Vni

Vle

Vc. Cb.

[30]

Fl. *a2*

Cl. *a2*
Do

Fg.

Cor. *a2*
Do

Trb. *a2*
Do

Trbn.

D. MA.
ser-vo; e la glo-ria mi-a sa-rà sì sì la glo-ria mia sa-rà: un re pic-co-lo qua, un re bam-bo-lo

[30]

I. Vni *Arco*

II. Vni *Arco*

Vle

Vc. *Arco*
Cb.

The image displays a page from a musical score for the opera 'Gloria' by Giuseppe Verdi. The score is written for a large orchestra and vocal soloists. The instruments listed on the left include Flute (Fl.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), Double Bass (D. MA.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are represented by the 'D. MA.' part, which includes the lyrics: 'là, un re pic-co-lo qua, un re bam-bo, lo là, o la glo-ria e la glo-ria e la glo-ria mi-a sa-'. The score is written in 3/4 time and features various musical notations such as clefs, notes, rests, and dynamic markings like 'f' (forte) and 'a2' (second ending). The page is numbered '11' in the top right corner.

Fl. *a2* *p* *f*

Cl. *p* *f*

Fg. *a2* *p* *f*

Cor. *p* *f*

Trb. *p* *a2* *f*

Trbn. *f*

D. MA. *p* *f*

-rà, un re pic-co-lo qua, un re bambo-lo là, un re pic-co-lo qua, un re bambo-lo là, e la glo-ria e la

I. Vni *p* *f*

II. Vni *p* *f*

Vle *p* *f*

Vc. Cb. *p* *f*

Fl. ^{a2}

Cl. _{Do}

Fg. ^{a2}

Cor. _{Do}

Trb. _{Do}

Trbn.

D. MA.

glo - ria e la glo - ria mi - a sa - rà, fer - ti - lis - si - ma re - gi - na l' u - na e l' al - tra di - ver -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. ^{a2}

Cl. _{Do}

Fg. ^{a2}

Cor. _{Do}

Trb. _{Do} ^{a2}

Trbn.

D. MA.

-rà, ed il non - nou - na doz - zi - na di ni - po - ti ab - brac - ce - rà, e la glo - ria mi a sa -

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. ^{a2}

Cl. _{Do}

Fg. ^{a2}

Cor. _{Do}

Trb. _{Do} ^{a2}

Trbn.

D. MA.
 -rà, e la glo-ria mia sa-rà, mia sa-rà, mia sa-rà, mia sa-rà, mia sa-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. ^{a2}

Cl. _{Do}

Fg. ^{a2}

Cor. _{Do}

Trb. _{Do} ^{a2}

Trbn.

D. MA.
 -rà.

I. Vni

II. Vni

Vle ^{Unite}

Vc. Cb.

RECITATIVO

(interrompendosi e strappandosi)

TIS. CLO.

CLORINDA

Sappiate che fra poco... Il Principe Ra-miro... Che sen tre

RECITATIVO

Don Magnifico) TIS. CLO.

CL di, che nella deli-ziosa... Vicino mezzo miglio, venuto è ad a-bi-tar... Speglie una

57

TIS. CLO. TIS. CLO.

CL sposa... Ci mandò ad invi-tar... E fra mo-menti... Arriverà per prenderci... E la

D. MAGNIFICO (in aria di stupore ed importanza)

CL scelta la più bella sa-rà. Figlie, che di-ate! quel Princi-pon! Quantunque io nol conosca... sceglie-

ra!... v'invitò... Sposa... più bella! io cado in svenimento... alla favella... È venu-to il se-

- questo, il princi-pato per la spinal mi-dol-la già mi ser-peggia, ed in u-na pa-
-rola il sogno è storia, ed il somaro vola. Ce-nerento-la, presto, por-tami il mio caf-

58

-fè. Viscere mie, metà del mio palazzo è già crol-lata, e l'altra è in agu-mi-a. Fatevi o-

(andando e ritornando e riprendendo
le figlie, che stanno per partire)

-nore. Mettiamoci un pun-tello. Figlie state in cer-vello. Parlate in punto e virgola, per cari-

(D. Mag. entra nel
le sue stanze, Clo-
rinda e Tiobe
nella loro)

-tà: pensate ad ab-bi-gliarvi: si trat-ta niente - men che imprinci - parvi.

Fl. *pp*

Fg. *a2* *pp*

I. Vni

II. Vni

Div. Vle

Vc.

Cb.

Fl.

Fg. *a2*

Vc.

Cb.

Fig. *a2* *pp* *cresc.*

Cor. Mi *pp* *cresc.*

I. Vni *Arco* *pp* *cresc.*

II. Vni *Arco* *pp* *cresc.*

Vle *Arco* *pp* *cresc.*

Vc. Cb. *Uniti* *Arco* *pp* *cresc.*

Fl. *pp* *cresc.* *f*

Cl. La *a2* *pp* *cresc.* *f*

Fig. *a2* *pp* *cresc.* *f*

Cor. Mi *f*

Trb. La *a2* *p* *f*

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. Cb. *f*

Fl. *I.*

Cl. *I.*
La

Fg.

Cor.
Mi

Trb.
La

I.
Vni

II.
Vni

Vle

Vc.
Cb.

31

Fl. *p*

Cl. *I.*
La *p*

Fg. *p*

Cor.
Mi *p*

Trb.
La *p*

D. RA. *p*

Tut- to è de- ser- to. A- mi- ci? Nes- sun ri-

31

I.
Vni *p*

II.
Vni *p*

Vle *p*

Vc.
Cb. *p*

Fl. *pp*

Cl. *pp*

La *pp*

Fg. *pp*

D. RA. - spon-de.

Vni *Pizz.*

Vle *Pizz.*

Vc. *Pizz.*

Cb. *Pizz.*

Fl.

Cl. *La*

Fg.

D. RA. In que-sta si-mu-la-ta sem-bian-za le-bel-le os-ser-ve-

Vc. *Cb.*

D. RA. -rò. Nè vie-ne al-cu-no? ep-pur mi diè spe-ran-za il sa-pien-te A-li-do-ro, che qui

Vni *Arco*

Vle *Arco*

Vc. *Unifi*

Cb. *Arco*

Fl.

Cl.
La

Fg.

Cor.
Mi

Trb.
La

D. RA.

sag-gia e vez-zo-sa de-gna di metro-var sa-prò la spo-sa. Spo-sar-si, e non a-

I.
Vni

II.

Vle

Vc.
Cb.

Fl.

Cl.
La

Fg.

Cor.
Mi

Trb.
La

D. RA.

-mar! Leg - ge ti-ran-na, che nel fior de' miei gior-ni al-la dif-fi-cil

I.
Vni

II.

Vle

Vc.
Cb.

32

Fl. *f*

Cl. *f*

La *f*

Fg. *a2 f* *p*

Cor. *a2 f*

Mi *f*

Trb. *a2 f*

La *f*

D. RA. *f* scel-ta mi con-dan-na! Cer-chiam,

32

I. *f* *p*

Vni *f* *p*

II. *f* *p* Div.

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl. *f*

Cl. *f*

La *f*

Fg. *a2 p* *f*

D. RA. *f* ve-dia - mo.

(Cenerentola cantandosi denti, con sottocoppa e tazza da caffè, entra spensierata nella stanza)

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl.
Cl.
La.
Fg.

CEN. *(le cade tutto di mano)*
U - na vol - ta c'e - ra... ah! è fat - ta. Che bat - ti -
D. RA. Che co - s'è?

I.
Vni
II.
Vle
Vc.
Cb.

Unite

CEN. *(astratta, poi correggendosi)*
-cuo-re! Sì... no, si- gno-re.
D. RA. For-se un mostro io so-no?

I.
Vni
II.
Vle
Vc.
Cb.

p

33 Andante grazioso

D. RA. *(da sé)*
Un so - a - ve non so che in que - gli oc - chi scin - til -

33 Andante grazioso

I.
Vni
II.
Vle
Vc.
Cb.

p
p Div.
p
p

Unite

D. RA. -lò. Un so - a - ve non so che in — que -

I. Vni

II. Vni

Vle

Vc. Cb.

Div.

Fl.

Cl. La

Fg.

Cor. La

Trb. La

CEN.

D. RA. -glioc-chi scin - til - lò.

a2 #

f

(in La basso) a2

a2

(da sé)

Io vor-

I. Vni

II. Vni

Vle

Vc. Cb.

Unite

CEN. *-rei sa-per per- chè il mio cor mi pal - pi -*

I. *pp*

Vni

II. *pp*

Vle *Div. pp* *Unite*

Vc. *pp*

Cb. *pp*

CEN. *-tò. Io vor-rei sa - per per - chè il mio*

I.

Vni

II.

Vle *Div.*

Vc.

Cb.

34

CEN. *cor mi pal - - pi - tò. Par-lar vo-glio, e tac-cio in-*

D. RA. *Le di-re- i, ma non ar-di - sco.*

34

I.

Vni

II.

Vle *Unite*

Vc.

Cb.

Fl.
Cl.
La
Fg.
Cor.
La
Trb.
La
CEN.
D. RA.

-tan-to. Par-lar vo-glio, e tac-cio in-tan - to
Le di-re - i ma non ar-di - sco.

I.
Vni
II.
Vle
Vc.
Cb.

Cl.
La
Fg.
Cor.
La
D. RA.

U - na gra-zia, un cer-to in-can - to par che bril - li su quel

I.
Vni
II.
Vle
Vc.
Cb.

Pizz.
p
Pizz.
p
Pizz.
p
Pizz.
p

a2

Fl. *f*

Cl. *f*

La *f*

Fg. *f*

Cor. *f*

La *f*

Trb. *f*

La *f*

CEN. *f*

D. RA. *f*

U - na gra - zia, un cer-to in-can-to par che
Vi - so.

Arco *Pizz.* *p*

Arco *Pizz.* *p*

Arco *Pizz.* *p*

Arco *Pizz.* *p*

f *p*

a2 [35]

Fl. *f*

Cl. *f*

La *f*

Fg. *f*

Cor. *f*

La *f*

Trb. *f*

La *f*

CEN. *f*

D. RA. *f*

bril - li su quel vi - so. Quan-to ca - ro è quel sor -
Quan-to ca - ro è quel sor -

[35]

Arco *f* *Div.* *p*

Arco *f* *Div.* *p*

Arco *f* *Div.* *p*

Arco *f* *Div.* *p*

f *p*

Cl.
La

Fg.

Cor.
La

CEN.

D. RA.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

- ri - so! scen-de al - l'al - ma e fa spe - rar. U - na gra - zia

- ri - so! scen-de al - l'al - ma e fa spe - rar. Un certo in -

Fg.

Cor.
La

CEN.

D. RA.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

par che bril - li Quanto ca - ro è quel sor -

- can - to in su quel vi - so Quanto ca - ro è quel sor -

Cl.
La

Cor.
La

CEN.

D. RA.

- ri - so! scen - - de al l'al - - ma e fa spe -

- ri - so! scen - - de al l'al - - ma e fa spe -

I.
Vni

II.

Vle

Vc.
Cb.

Cl.
La

Fg.

Cor.
La

CEN.

D. RA.

- rar, scen - - de al - l'al - - ma e fa spe -

- rar, scen - - de al - l'al - - ma e fa spe -

I.
Vni

II.

Vle

Vc.
Cb.

Fl. *f* *p*

Cl. *f* *p*

La *f* *p*

Fg. *f* *p*

Cor. *f* *p*

La *f* *p*

Trb. *f* *p*

La *f* *p*

CEN. *doce*
-rar e fa spe-rar e fa spe-rar e fa spe-rar.

D. RA. *doce*
-rar e fa spe-rar, e fa sperar, e fa spe-rar.

I. *f* *p*

Vni *f* *p*

II. *f* *p*

Vle *Unite* *f* *p* *Div.*

Vc. *f* *p*

Cb. *f* *p*

36 *Allegro*

Cl. *p*

La *p*

Fg. *p*

D. RA. *a Cenerentola*
Del ba.

36 *Allegro*

I. *p*

Vni *p*

II. *p*

Vle *Unite* *p*

Vc. *p*

Cb. *p*

Cl.
La

Fg.

D. RA.
-ro - ne le fi-glie io chie-do. Do - ve

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Cl.
La

Fg.

CEN.
Stan di là nel Pal-tre

D. RA.
-so-no? qui non le ve-do.

I.
Vni

II.
Vni

Vle
div.

Vc.
Cb.

Cl.
La

Fg.

GEN.
-stan-ze, stan di là nel l'al-tre stan-ze. Or ver-ran-no. (Ad-dio spe-ran-ze.)

D. RA.
(con interesse)
Ma, di

I.
Vni

II.

Vle
Unite

Vc.
Cb.

Cl.
La

Fg.

GEN.
Io chi so-no? Eh non lo so. Qua-si

D. RA.
-gra-zia, voi chi sie-te? Nol sa-pe-te?

I.
Vni

II.

Vle

Vc.
Cb.

(accostandosi a lui e rapidissimamente
correggendosi ed imbrogliandosi)
a piacere

CEN. no. Qua-si no. Quel che pa-dre non è pa-dre... On-de poi le due co-

D. RA. Nol sa-pe-te?

I. *col canto*

Vni *pp*

II. *pp*

Vle *div. pp*

Vc. *pp*

Cb. *pp*

CEN. -rel-le... E-ra ve-do-va mia ma-dre... ma fu ma-dre an-cor di quel-le... Que-sto pa-dre pien d'or-

I. Vni

II. Vni

Vle

Vc. Cb.

CEN. -go-glio... que-sto pa-dre pien d'or-go-glio... quel che pa-dre non è pa-dre... on-de poi le due so-

I. Vni

II. Vni

Vle

Vc. Cb.

CEN. *-rel-le...e-ra ve-do-va mia ma-dre que-sto pa-dre pien d'or-go-glio... (Staa ve-de-re che m'im-*

I. *Vni*

II. *Vle*

Vc. *Cb.*

Unite

[37]

Fl. *a2*

Cl. *1.*

La *a2*

Fg. *pp*

CEN. *-bro-glio, staa ve-de-re che m'im-bro-glio.) Deh! scu-sa - te, per - do -*

[37]

I. *Vni*

II. *Vle*

Vc. *Cb.*

Fl. *a2* *f* *p* *I.*

Cl. *a2* *f* *p*

Fg. *a2* *f* *p*

CEN. *-na - te al - la mi - a sem - pli - ci - tà. Deh! scu-*

D. RA. *Mi se - du - ce.*

I. *f* *p*

Vni *f* *p*

II. *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl. *a2* *f* *p*

Cl. *a2* *f* *p*

Fg. *a2* *f* *p*

Cor. *a2* *f* *p*

La *a2* *f* *p*

Trb. *a2* *f* *p*

CEN. *-sa - te, per - do - na - te al - la mia sem - pli - ci -*

I. *f* *p*

Vni *f* *p*

II. *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl. *p*

Cl. *p*

La *p*

Fg. *f*

Cor. *f*

La *f*

Trb. *f*

La *f*

CEN. *f*

D. RA. *-tà.*

Mi se - du - ce, m'in - na - mo - ra quel - la sua sem - pli - ci - tà. Mi se -

I. *p*

Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *col canto*

Cl. *col canto*

La *col canto*

Fg. *col canto*

Cor. *col canto*

La *col canto*

Trb. *a2*

La *a2*

CL. *(dalle sue stanze) a piacere*

D. RA. *Ce - ne - ren - to*

- du - ce, mi se - du - ce, m'in - na - mo - ra quel - la su - a, quel - la sua sem - pli - ci - tà.

I. *col canto*

Vni *col canto*

II. *col canto*

Vle *col canto*

Vc. *col canto*

Cb. *col canto*

CL. *-la. (dalle sue stanze) a piacere* Da-me. Da-me.

TI. Ce-ne-ren-to-la. Da-me. Da-me.

D. RA. Quan-te vo-ci, che co-

Vc.

Cb.

38

CEN. A po-nen-te da le-van-te, a sci-roc-co a tra-mon-

D. RA. -s'è? quan-te vo-ci, che co-s'è?

38 *a tempo*

I. Vni *pp*

II. *pp*

Vle *Div. pp*

Vc. *pp*

Cb. *pp*

Cl. *pp* *cresc.*

Cor. *pp* *cresc.*

CEN. -ta-na, non ho cal-ma un so-loi-stan-te, tut-to, tut-to tac-caa me.

D. RA. (Quell'ac-cen-to, quel sem-

I. Vni *cresc.*

II. *cresc.*

Vle *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Fl.

Cl.
La

Fg.

Cor.
La

Trb.
La

D. RA.

-bian-te è u-na co-sa so-vru-ma-na. Io mi perdo in que-sto i-

I.

Vni

II.

Vle

Vc.
Cb.

Fl.

Cl.
La

Fg.

Cor.
La

Trb.
La

CEN.

D. RA.

-stan-te; già più meri-tro-vo in me.) Ad-dio, si-gno-re, ad-dio, si-

I.

Vni

II.

Vle

Vc.
Cb.

I.

Vni

II.

Vle

Vc.
Cb.

f unite

Fl.

Cl.
La

Fg.
a2

Cor.
La

Trb.
La

CL.

II.

CEN.

D. RA.

Ce-ne ren - - - to-la.

Ce-ne-ren - - - to-la.

(ora verso una, ora verso l'altra delle porte). (con passione)

-gno-re. Ven - go ven - go ven - go ven-go. (Ah! ci la - scio pro - prio il

(astratto, osservando)

Che in-no-

I.

Vni

II.

Vle

Vc.
Cb.

Fizz.

pp

Fizz.

pp

pp

Fizz.

pp

Cl.
La

Cor.
La

CEN.
co - - re; que-sto cor più mio non è.)
sempre Cenerentola

D. RA.
- cen - - za!
che can-do - - re! ah! m'in-

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Cl.
La

Cor.
La

D. RA.
- vo - la pro - prio il co-re, que-sto cor più mio non

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Cl. La

Fg.

Cor. La

CEN.

D. RA.

p

(Ah! ah! ci la - scio pro - prio il co - re: que - sta
è. che in - no - cen - - - za!

I. Vni

II. Vni

Vle

Vc. Cb.

Cl. La

Fg.

Cor. La

CEN.

D. RA.

CEN.

D. RA.

cor più mio non - è. Ah! ci la - scio pro - prio il
che in - no - cen - - - za!

I. Vni

II. Vni

Vle

Vc. Cb.

39

Cl. La

Fg. *a2* *pp cresc. poco a poco*

Cor. La

CEN. *co-re: que-sto cor più mio non è. Ah! ci la-scio pro-prio il*

D. RA. *Ah! m'in-vo-la pro-prio il*

39

I. Vni *Arco pp cresc. poco a poco*

II. Vni *Arco pp cresc. poco a poco*

Vle *Div. pp cresc. poco a poco*

Vc. Cb. *Arco pp cresc. poco a poco*

Cl. La

Fg. *a2*

CEN. *co-re, ah! ci la-scio pro-prio il co-re, ah! ci la-scio pro-prio il co-re: que-sto cor più mio non*

D. RA. *co-re, ah! m'in-vo-la pro-prio il co-re, ah! m'in-vo-la pro-prio il co-re: que-sto cor più mio non*

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. *p cresc.*

Cl. *a2*

Fg.

Cor. *p cresc.*

La

CEN. *è. Ah! ci la-scioproprioil co-re, ah! ci la-scioproprioil co-re, ah! ci la-scioproprioil*

D. RA. *è. Ah! ci la-scioproprioil co-re, ah! ci la-scioproprioil co-re, ah! ci la-scioproprioil*

I. Vni

II. Vle

Vc. Cb.

Fl.

Cl. *a2*

Fg.

Cor. *f*

La

Trb. *f*

CEN. *co-re: que-sto cor più mio non è, que - sto cor più mio non*

D. RA. *co-re: que-sto cor più mio non è, que - sto cor più mio non*

I. Vni

II. Vle *Unite*

Vc. Cb. *f*

180

Fl.

Cl.

La

Fg.

Cor.

La

Trb.

La

CEN.

D. RA.

I.

Vni

II.

Vle

Vc.

Cb.

a2

è, que - sto cor più mio non è, più mio non

è, que - sto cor più mio non è, più mio non

Fl.
Cl.
La
Fg.
Cor.
La
Trb.
La
CEN.
D. RA.
I.
Vni
II.
Vle.
Vc.
Cb.

(parte)

è, più mio non è, più mio non è.)
è, più mio non è, più mio non è.)

Fl.

Cl.
La

Fg.
a2

Cor.
La

Trb.
La

I.

Vni

II.

Vle

Vc.
Cb.

Double bar line

Fl.

Cl.
La

Fg.
a2

Cor.
La

Trb.
La

I.

Vni

II.

Vle

Vc.
Cb.

RECITATIVO

RAMIRO

Non so che dir. Come in sì rozze spoglie un volto sì gentil! Ma Don Ma-

RECITATIVO

R

-gnifico non comparisce an - cor. Nunziar vor- re-i del mascherato Principe l'ar-

R

-rivo. Fortuna-to con-siglio! Da semplice scudiero il core delle femmine meglio sva-lar sa -

D. MAGNIFICO

R

-prò. Dandini in - tanto reci-tan-do da Prin-ci-pe... Domando un mi-lion di per -

RAM. D. MAG. RAM.

-do-ni. Dica: e Sua Altezza il Prence? Or orar-ri-va. E quando? Fra tre mi-

D. MAG. (in agitazione)

-nu-ti. Tre mi-nu-ti! ah! figlie, sbri-gatevi: che serve? le vado ad affret-

(entra dalle figlie) RAM.

-tar. Scusi: con queste ragazze bene-dette un secolo è un momento alla toelette. Che buf-

-fone! e Alidoro mio ma-estro sostien che in queste mura sta la bontà più pura. Basta, basta ve-

-drem. Alle sue figlie convien che m'avvi-cini... Qual fra-gor!.. non m'inganno, ecco Dan-dini.

IV, Coro e Cavatina Dandini

Allegro moderato

Flauto Ottavino *Uniti*

Oboi *f*

Clarineti in Do *f*

Fagotti *f*

Corni in Fa *f*

Trombe in Si *b* *f* *in Fa* *f*

Timpani *f*

Gran Cassa *f*

CLORINDA

TISBE

DON RAMIRO

DANDINI

DON MAGNIFICO

CORO DEI CAVAGLIERI

Allegro moderato

I. Violini *f*

II. Violini *f*

Viole *f*

Violoncelli Contrabbassi *Uniti* *f*

Fl. Ott. *p*

Ob. *I. p*

Cl. *D^{no} I. p*

Fg. *I. p*

Cor. *Fa*

Trb. *Si b*

Tp.

G. C.

I. *Vni p*

II. *Vni p*

Vle *p*

Vc. *p*

Cb. *p*

Detailed description: This is a page of a musical score, page 185. It contains staves for various instruments. The woodwind section includes Flute/Oboe (Fl. Ott.), Oboe (Ob.), Clarinet in D (Cl. D^{no}), and Bassoon (Fg.), all of which have a melodic line in the first measure and a rapid sixteenth-note scale in the second measure, marked *p*. The brass section includes Cor Anglais (Cor. Fa), Trumpet B-flat (Trb. Si b), and Trombone (Tp.), all of which have a single note in the first measure and are silent in the second. The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.), all of which have a melodic line in the first measure and a rapid sixteenth-note scale in the second measure, marked *p*. The guitar (G. C.) has a single note in the first measure and is silent in the second.

Fl. Ott.

Ob.

Cl. I. Do

Fg. I.

Cor. Fa

Trb. Si b

Tp.

G. C.

I. pizz.

Vni II. pizz.

Vle pizz.

Vc. pizz.

Cb. pizz.

Ob.

Cl.
D_o

Fg.
I. SOLO

Cor.
F_a

Tp.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

The musical score is for measures 187, 188, and 189. The woodwind section includes Oboe (Ob.), Clarinet in D (Cl. D_o), Bassoon (Fg.), and Cor Anglais (Cor. F_a). The brass section includes Trumpet (Tp.). The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The Oboe and Bassoon parts feature a solo in measure 188, marked with a piano (p) dynamic. The Clarinet in D and Cor Anglais parts have trills in measure 188. The Violin I and II parts play a steady eighth-note pattern. The Viola, Violoncello, and Double Bass parts play a steady eighth-note pattern. The Trumpet part is silent throughout the measures.

Uniti

Fl. Ott. *f*

Ob. *f*

Cl. Do *f*

Fg. *f* ^{I.} ^{a2}

Cor. Fa *f*

Trb. Si b *f* ^{a2}

Tp. *f*

G. C. *f*

CORO DEI CAVALIERI

Sce-gli la spo-sa *f*

Sce-gli la spo-sa *f*

Arco

I. *f* **Arco**

II. *f* **Arco**

Vle *f* **Uniti Arco**

Vc. Cb. *f*

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Si b

Tp.

G. C.

CORO

-rà, s'e-stin-gue-rà, s'e-stin-gue-rà, s'e-stin-gue-rà, s'e-stin-gue-

-rà, s'e-stin-gue-rà, s'e-stin-gue-rà, s'e-stin-gue-rà, s'e-stin-gue-

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott.

Ob.

Cl. Do

Fg. *a.2*

Cor. Fa

Trb. Si b

Tp.

G. C.

DAN.

Co - me u - n'a - pe ne' gior - ni d'a -

CORO

-rà.

-rà.

I. *Fizz.*

Vni *p*

II. *Fizz.* *Arco*

Vle *Fizz.* *p*

Vc. *Fizz.* *p* *Arco*

Cb. *p*

DAN. *-pri - - le va vo-lan - do leg-gie - rae scher-zo - - sa; cor-real*

I. *Arco*
Vni *p*

II.

Vle *Arco*
p

Vc.
Cb.

Cl.
Do

Fg.

DAN. *gi - glio, poi sal - taal-la ro - sa dol - ce un — fio-re a cerca - re per*

I.

Vni

II.

Vle

Vc.
Cb.

Cl.
Do

Fg.
I.

DAN.

sè: fra le bel - le m'aggi - roe ri - mi - ro: ne ho ve -

I.
Vni

II.

Vle

Vc.
Cb.

DAN.

- du - te già tan - tee poi tan - te; ma non tro - vo un giu - di - zio, un sem -

I.
Vni

II.

Vle

Vc.
Cb.

DAN. *bian - te, un boc-co - ne squi-si - to per*

I. Vni

II. Vle

Vc. Cb.

p

Fl. Ott. *Uniti*

Ob.

Cl. *I.*

a2 Fg. *p*

Cor. *Fa*

Trb. *Si b*

DAN. *me, un boc-con, un boc-co-ne squi-si-to per me, un boc-con, un boc-co-ne squi-si-to per*

I. Vni *p*

II. Vle *p*

Vc. Cb.

41

Fl. Ott. *f*

Ob. *f*

Cl. Do *f*

Fg. *a2 f*

Cor. Fa *f*

Trb. Si b *f*

DAN. *f*

me, un — boc — co. ne squi-si — to der me.

41

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. Cb. *f*

Flz. p

Flz. p

Flz. p

Flz. p

This musical score is for the 'Pren-ce...' section. It features a woodwind section with Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), and Cor Anglais (Cor. Fa) parts, and a string section (CL.). The woodwinds and strings play a rhythmic pattern of eighth notes, while the Cor Anglais plays a melodic line. The string section includes a cello part with a long note followed by a rhythmic pattern. The score is written in 3/4 time and includes dynamic markings such as *p* (piano) and *f* (forte).

I. Vni
 II. Vni
 Vle
 Vc. Cb.

Uniti

Fl. Ott. *p* *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Cor. Fa *f*

Trb. Si b *p* *f*

CL. *f*

II. *f*

DAN. *f*

D. MA. *f*

Ma quan - ti fa - vo - ri!

Si - re... Ma quan - ti fa - vo - ri!

Nul - la, nul - la, nul - la,

Che di - lu - vio, che abis - so di o - no - ri!

Arco

I. *f*

Vni. Arco *f*

II. *f*

Vle. Arco *f*

Vc. Cb. Arco *f*

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Fa

Trb. Si b

DAN. *(con espressione or all'una, or all'altra)* *(eccostandosi a Ramiro)*

nul-la. Vez-zo-sa! gra-zio-sa! (Di-co be-ne? di-co be-ne?) Son tut-to pe

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. Cb. *p*

Fl. Ott.

Ob.

Cl. D \flat

Fg.

Cor. Fa

Trb. Si \flat

D. RA.

D. IN.

(Be-stia! at-ten-to, ti sco-sta, va là, be-stia, at-ten-to, ti sco-sta, va

-pà, sontul-te pa-pà.

I.

Vni

II.

Vle

Vc. Cb.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Si b

D. RA.

DAN.

I. Vni

II. Vni

Vle

Vc. Cb.

la.) (alla due sorelle, che lo guardano con passione)

Per pie-tà quel-le ci-glia ab-bas-sa-te. Ga-lop-pan-do sen va-la ra-

Fl. Ott. *p*

Ob. *p*

Cl. Do *p*

Fg. *p*

DAN. *p*
-gio - ne, e frai col - pi d'undop - pio can - no - ne spa - lan.

I. Vni *p*

II. *p*

Vle *Unite*

Vc. Cb.

Fl. Ott.

Ob.

Cl. Do

Fg. *f p sim.*

Cor. Fa *f*

Trb. Si b *f*

DAN. *f*
-ca ta la brec - ciaè di già, e frai col - pi d'undop - pio can.

I. Vni *f p sim.*

II. *f p sim.*

Vle *f p sim.*

Vc. Cb. *f p sim.*

DAN. *già. Vez-zo-sa! gra-zio-sa! son tut-te pa-pà, son tut-te pa-pà. (Maal-fi-*

I. *p*

II. *p*

Vle *p*

Vc. Cb. *p*

42 *Vivace*

DAN. *-nir del-la no-stra com-me-dia, che tra-ge-dia qui na-scer do-*

42 *Vivace*

I. *pp*

II. *pp*

Vle *Pizz. pp*

Vc. Cb. *Pizz. pp*

DAN. *-vrà! maal-fi-nir del-la no-stra com-me-dia, che tra-ge-dia qui na-scer do-*

I.

II.

Vle

Vc. Cb.

Fig. *pp*

Cor. *pp*
Fa

DAN.
-vrà! maalfi. nir del-la no - stra com-me-dia, che tra- ge- dia qui na- scer do-

I.
Vni

II.

Vle

Vc.
Cb.

Fig.

Cor. *pp*
Fa

DAN.
-vrà! maalfi. nir del-la no - stra com-me-dia, che tra- ge- dia qui na- scer do-

I.
Vni

II.

Vle

Vc.
Cb.

Fg.

Cor.
Fa

DAN.

- vrà! ma al fi - nir del-la no-stra com-me-dia, che tra-ge-dia, che tra-

I.
Vni

II.

Vle

Vc.
Cb.

Fl.
Ott.

Ob.

Cl.
Do

Fg.

Cor.
Fa

Trb.
Si b

DAN.

-ge-dia qui na - scer do - vrà! che ————— tra - - ge - - dia qui

I.
Vni

II.

Vle

Vc.
Cb.

f *Arco*

f *Arco*

f

Fl. Ott.

Ob.

Cl. Si b

Fg.

Cor. Fa

Trb. Si b

Tp.

G. C.

CL.

TI.

D. RA.

DAN.

D. MA.

CORO

(Ei mi guar-da, so-spi-ra, de-li-ra,

(Ei mi guar-da, so-spi-ra, de-li-ra,

(sempre osservando con interesse se torna Cenerentola)

(Ah! per-chè qui non vie-ne co-le-i

na - -scer do - vrà! (osservando con compiacenza Dandini, che sembra innamorato) pie -

E già col-to, stra-col-to, spol-pa-to:

Sce - gli la spo - sa, af - fret-ta-ti:

Sce - gli la spo - sa, af - fret-ta-ti:

I. Vni

II. Vle

Vc. Cb.

Fl. Ott.

Ob.

Cl. Do.

Fg. *a 2*

Cor. Fa

Trb. Si b

Tp.

G. C.

CL

TI.

D. RA.

DAN.

D. MA.

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

non v'è dub-bio, è mio schia-vo di già.

non v'è dub-bio, è mio schia-vo di già.

con quel - l'a-ria di gra-zia e bon-tà?

-tà quel-le ci-glia ab-bas-sa-te. Ga - lop-

l'ec - - cel - len-za di-vien ma-e - stà.

sen vo - la via l'e - tà.

sen vo - la via l'e - tà.

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Si b

Tp.

G. C.

CL.

TI.

D. RA.

DAN.

D. MA.

CORO

I.

Vni

II.

Vle

Vc. Cb.

Sì, ei mi guar-da, so-spi-ra, de-li-ra, non v'è

Sì, ei mi guar-da, so-spi-ra, de-li-ra, non v'è

Ah! per-chè qui non vie-ne co-le-i con quel-

-pan-dos en va la ra-gio-ne, e tra i col-pi di un

Sì, è già cot-to, stra cot-to, spol-pa-to, l'ec-cel-

La prin-ci-pe-sca li-ne-

La prin-ci-pe-sca li-ne-

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Si b

Tp.

G. C.

CL.

II.

D. RA.

DAN.

D. MA.

CORO

I.

Vni

II.

Vle

Vc. Cb.

dub-bio, è mio schia-vo di già, ei mi guar-da, so-spi-ra, de-li-ra, non v'è

dub-bio, è mio schia-vo di già, ei mi guar-da, so-spi-ra, de-li-ra, non v'è

-l'a-ria di gra-zia e bon-tà? ah per-chè qui non vie-ne co-le-i con quel-

dop - - pio can - no - ne spa - lan - - ca - - ta è la

-len-za di-vien ma-e-stà, è già cot-to, stracot-to, spol-pa-to, l'ec-cel-

-a, se no, s'e - - stin - gue - - rà, s'e - -

-a, se no, s'e - - stin - gue - - ra, s'e - -

44

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Si b

Tp.

G. C.

CL.

TI.

D. RA.

DAN.

D. MA.

CORO

44

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott.

Cl. Do

Fg.

Cor. Fa

Ti.

DAN.

(Ei mi guar-da, so-spi-ra, do-li-ra, non v'è
-ge-dia qui na-scer do-vrà!)

I. Vni

II. Vni

Vle

Vc. Cb.

Pizz.

pp

pp

pp

Fl. Ott.

Cl. Do

CL.

Ti.

D. RA.

DAN.

(Ei mi guar-da, so-spi-ra, de-li-ra, non v'è
dub-bio mio schia-vo di già.)

(Be-stia!)

(Di-co be-me?)

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott.

Cl. I.
Do

Fg.

Cor.
Fa

CL.

II.

D. RA.

DAN.

D. MA.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

pp

pp

dub-bio è mio schia-vo di già.) (Ei mi guar - da, so-


(Ei mi guar - da, so-

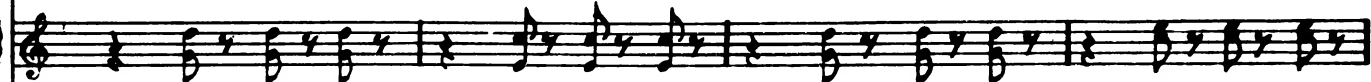
(Ah! per - chè qui non


(Grazie.) Ma al fi-nir del-la no-stra com-me-dia, che tra-

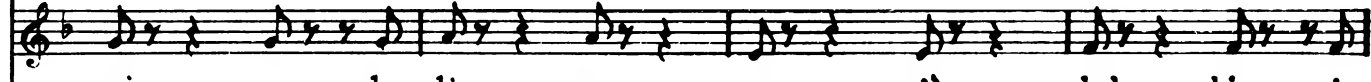
(È già cot - to, stra-


The musical score is arranged in two systems. The first system includes Flute/Oboe, Clarinet I, Bassoon, Cor Anglais, Clarinet, Trombone, Double Bass, and Double Bass. The second system includes Violin I, Violin II, Viola, and Violoncello/Double Bass. The vocal parts (D. RA., DAN., D. MA.) have lyrics in Italian. The score is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings like *pp*.


Fig. 

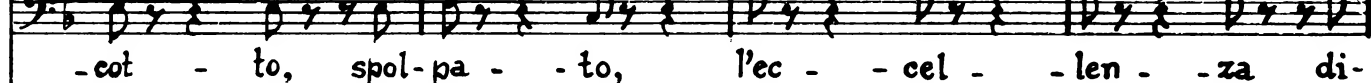
Cor. Fa 


CL. 
- spi - ra, de - li - ra, non v'è dub - bio, mio


TI. 
- spi - ra, de - li - ra, non v'è dub - bio, mio

D. RA. 
vie - ne co - le - i con quel - l'a - ria di

DAN. 
- ge - dia qui na - soer do - vrà! ma al fi - nir del - la no - stra com - me - dia, che tra -

D. MA. 
- cot - to, spol - pa - - to, l'ec - - cel - - len - - za di -

I. 
Vni

II. 
Vle

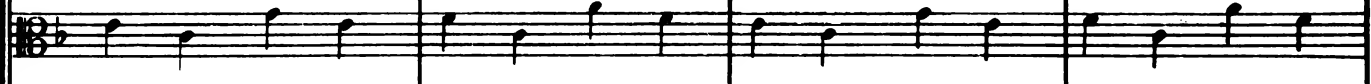
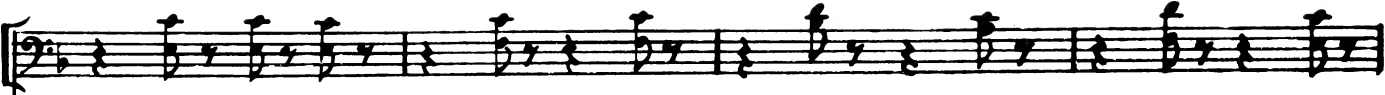

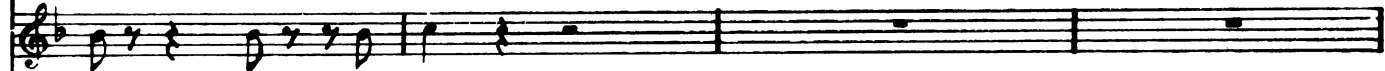
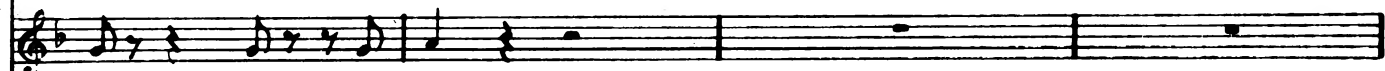
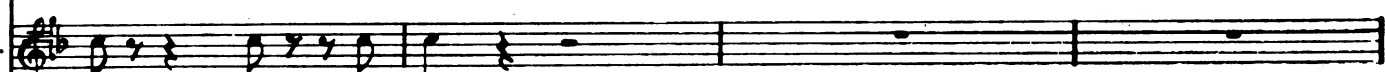
Vc. 
Cb.


Fig. 

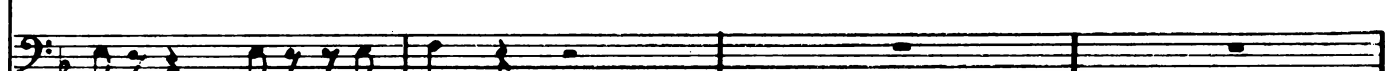
Cor. Fa 


CL. 
schia - voè di già.)


TI. 
schia - voè di già)


D. RA. 
gra - zia e bon-tà?)

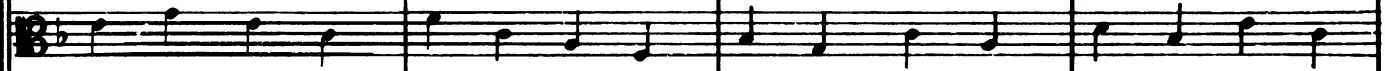
DAN. 
-ge dia qui na - scer do-vrà! ma! fi - nir del-la no - stra com-me - dia, che tra -

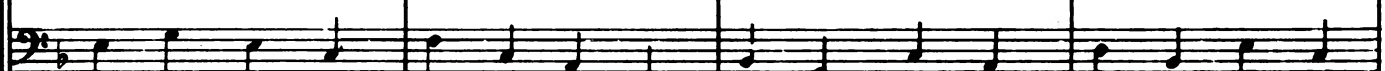
D. MA. 
-vien ma - e - stà.)

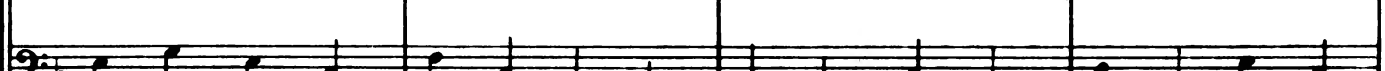
I. 

Vni 

II. 

Vle 

Vc. 

Cb. 

45

Fl. Ott. *f* *pe cresc.*

Ob. *f* *pe cresc.*

Cl. Do *f* *pe cresc.*

Fg. *f* *pe cresc.*

Cor. Fu *f* *pe cresc.*

Trb. Si b *f*

Tp. *pe cresc.*

CL. (Ei mi guar-da, so-spi-ra, de-

TI. (Ei mi guar-da, so-spi-ra, de-

D. RA. (Ah per- chè qui non vie-ne co-

DAN. -ge - dia qui na - -scer do - vrà!

D. MA. (È già cot-to, stra-cot-to, spol-

CORO Sce - gli la spo - sa, af - -

Sce - gli la spo - sa, af - -

45

I. Vni *f* *pe cresc.*

II. *f* *pe cresc.*

Vle *f* Div. *pe cresc.*

Vc. Cb. *f* *pe cresc.*

Fl. Ott.
 Ob.
 Cl. Do
 Fg. *a2*
 Cor. Fa
 Trb. Si b
 Tp.
 G. C.
 CL.
 TI.
 D. RA.
 DAN.
 D. MA.
 CORO
 I. Vni
 II. Vle
 Vc. Cb.

-li - ra, non v'è dub - bio, è mio schia - vo di già
 -li - ra, non v'è dub. bio, è mio schia - vo di già
 -le - i con quel - l'a - ria di gra - zia e bon - tà?
 che tra - ge - dia na - sce -
 -pa - to, l'ec - cel - len - za di vien ma - e - stà
 -fret - ta - ti, sen vo - la via l'e -
 -fret - ta - ti, sen vo - la via l'e -

Unite

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Si b

Tp.

G. C.

CL.

TI.

D. RA.

DAN.

D. MA.

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

ra *che* *tra*

-tà... *-tà...*

p *p* *p* *p*

mio *mio* *di* *di*

Fl. Ott. *f* *pe cresc.*

Ob. *f* *pe cresc.*

Cl. Do *f* *pe cresc.*

Fg. *f* *pe cresc.*

Cor. Fa *f* *pe cresc.*

Trb. Si b *f* *pe cresc.*

Tp. *f* *pe cresc.*

G. C. *f*

CL. *f*

TI. *f*

D. RA. *f*

DAN. *f*

D. MA. *f*

CORO

I. *f* *pe cresc.*

II. *f* *pe cresc.*

Vle *f* *pe cresc.*

Vc. Cb. *f* *pe cresc.*

schia - - vo è di già. (Ei mi guar-da, so-spi-ra, de-

schia - - vo è di già. (Ei mi guar-da, so-spi-ra, de-

gra - - zia e bon-tà? (Ah per- chè qui non vie-ne co-

-ge- - dia qui na - scer do - vrà!

-vien ma - - e - stà. (È già cot-to, stra-cot-to, spol-

sì sì sce - gli la spo - sa, af - -

sì sì sce - gli la spo - sa, af - -

Fl.
Ott.

Ob.

Cl.
Do

Fg.
a2

Cor.
Fa

Trb.
Si b

Tp.

G. C.

CL.
-li-ra, non v'è dub-bio, è mio schia-vo di già

TI.
-li-ra, non v'è dub-bio, è mio schia-vo di già

D. RA.
-le-i con quel-l'a-ria di gra-zia e bon-tà?

DAN.

D. MA.

-pa-to, l'ec-cel-len-za di-vien ma-e-stà

CORO
-fret-ta-ti, sen vo-la via l'e-
-fret-ta-ti, sen vo-la via l'e-

I.
Vni

II.
Vle

Vc.
Cb.

Unite

Fl. Ott.

Ob.

Cl. Do

Fg.

Cor. Fa

Trb. Si b

Tp.

G. C.

CL.

TI.

D. RA.

DAN.

D. MA.

CORO

I. Vni

II. Vni

Vle

Vc. Cb.

p

p

p

p

p

mio

mio

di

-rà che tra-

di-

-tà...

-tà...

46

Fl. Ott. *f*

Ob. *f*

Cl. Do *f*

Fg. *f* *a2*

Cor. Fa *f*

Trb. Si b *f* *a2*

Tp. *f*

G. C. *f*

CL. *f*

TI. *f*

D. RA. *f*

DAN. *f*

D. MA. *f*

CORO *f*

schia - - vo è di già, mio schia - vo è di

schia - - vo è di già, mio schia - vo è di

gra - - zia e bon - tà, di gra - zia e bon -

- ge - dia qui na - scer do - vrà, qui na - scer do -

- vien ma - - e - stà, di - - vien ma - e -

sì sì sì sen vo - la l'e -

si si si sen vo - la l'e -

46

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. Cb. *f*

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Fu

Trb. Si b

Tp.

G. G.

CL.

II.

D. RA.

DAN.

D. MA.

CORO

I.

Vni

II.

Vle

Vc. Cb.

già, mio schia - vo è di già, mio

già, mio schia - vo è di già, mio

-tà, di gra - zia e bon - tà, di

-vrà, — qui — na - scer do - vrà, qui

-stà, di - vien ma - e stà, di -

-tà, sen vo - la l'e - tà, sen

-tà, sen vo - la l'e - tà, sen

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Fa

Trb. Si b

Tp.

G. C.

CL.

II.

D. RA.

DAN.

D. MA.

CORO

I.

Vni

II.

Vle

Vc. Cb.

schia - - vo è di già.)

schia - - vo è di già.)

gra - - zia e bon - tà?)

na - scer, qui na - scer do - vrà!)

- vien ma - e - stà.)

vo - la l'e - tà.

vo - la l'e - tà.

Detailed description: This is a page from a musical score, page 224. It contains staves for various instruments and vocal parts. The instruments listed on the left are Fl. Ott., Ob., Cl. Do, Fg. (with a2 marking), Cor. Fa, Trb. Si b, Tp., G. C., CL., II., D. RA., DAN., D. MA., CORO (with two staves), I. Vni, II., Vle, and Vc. Cb. The vocal parts (CL., II., D. RA., DAN., D. MA., and CORO) have Italian lyrics written below them. The lyrics are: 'schia - - vo è di già.)', 'schia - - vo è di già.)', 'gra - - zia e bon - tà?)', 'na - scer, qui na - scer do - vrà!)', '- vien ma - e - stà.)', 'vo - la l'e - tà.', and 'vo - la l'e - tà.'. The musical notation includes various notes, rests, and dynamic markings like 'a2' and 'b'.

Fl. Ott.

Ob.

Cl. Do

Fg. *a2*

Cor. Fa

Trb. Si b

Tp.

G. C.

I. Vm

II. Vm

Vle

Vc. Cb.

This musical score page, numbered 225, contains ten staves of music. The top four staves are for woodwinds: Flute/Oboe (Fl. Ott.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The next three staves are for brass: Cor Anglais (Cor. Fa), Trumpet in B-flat (Trb. Si b), and Trombone (Tp.). The fifth staff is for the Gong/Cymbal (G. C.). The bottom four staves are for strings: Violin I (I. Vm), Violin II (II. Vm), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The woodwinds and strings play a melodic line with some rests, while the brass and Gong/Cymbal provide harmonic support. The Bassoon (Fg.) has a specific marking 'a2' above the first measure. The Viola (Vle) and Violoncello/Double Bass (Vc. Cb.) have a 'tr' marking above the first measure of their respective staves.

RECITATIVO E QUINTETTO

(osservando Clorinda, Tisbe e D. Magnifico)

DANDINI

Allegri-ssima - men-te, che bei quadri! che bocchine, che

RECITATIVO

(con inchino)

CLO.

ci-glia! siete l'ot-tava e nona mera-viglia: già *tales patria, talom fi-lios*. Grazie.

D. MAG. (curvandosi)

DAN.

(a Ramiro)

Altezza delle Al-tezze, che dice? mi confonde: debolezze. Vere figure etrusche. (Dico

RAM. (a Dandini)

DAN. (a Ramiro)

bene?) (Cominci a dirle grosse.) (Io recito da grande, e grande essendo, grandi le ho da spa-

D. MAG. (piano alle figlie con compiacenza)

DAN.

-rar.) (Bel Princi-po! to! che non vi fugga, at-tente!) Or dunque, seguitando quel di-


 - scorso che non ho cominciato, dai miei lunghi viaggi ri-tornato, e il mio pa-pà tro-


 - vato, che fra i quondam è capitombola-to, e spirando ho ordi-na-to che a vi-sta qual cam-


 - biale io sia sposato, o son disere-da-to; fatto ho un in-vi-to a tut-to il vi-ci-


 - nato, e trovando un boccone deli-ca-to, per-me l'ho desti-na-to: ho detto, ho

D. MAG. (soppresso) CEN. (entrando osserva l'abito del Piu. ripe, e Ramiro che la guarda)

 detto, e adesso prendo fiato. (Che eloquenza su-blime!) (Ih! che bell' abito! E quell'altromi

RAM. DAN.

 guarda!) (Ecco co-le-i. Mi palpita il cor!) Belle ragazze, se vi degnate inciambellare il

CLO. TIS.
 braccio ai nostri cavalieri, il legno è pronto. Andiamo. Papà, Eccellenza, non tardate a ve-

(Clorinda e Tisbe escono)
D. MAG. (a Cenerentola)

CEN. DAN.
 nir. Che fai tu qui? Il cappello e il bastone. Eh! Signor sì. Per-se-gui-ta-te

(Dandini parte)
D. MAG.

presto con i piè baronali i magnifici miei quarti re - a - li. Monti in carrozza, e

(D. Magnifico entra nella camera dove è entrata Cenerentola)
RAM. D. MAG. (di dentro in collera) RAM. CEN. (cresc.) D. MAG. (cresc.)
 vengo. (Eppur co - le - i vo' rive - der.) Ma lasciami. (La sgrida?) Senti-te. Il tempo

RAM. D. MAG. (a Cen.) CEN.
 vola. (Che vorrà?) Vuoi la - sciarmi? U - na pa - ro - la.

V. Quintetto

Allegro Fl.

Flauto Ottavino

Oboi

Clarineti in Do

Fagotti

Corni in Do

Trombe in Do

Trombone

Timpani

CENERENTOLA

DON RAMIRO

DANDINI

DON MAGNIFICO

ALIDORO

Allegro

I. Violini

II. Violini

Viole

Violoncelli

Contrabbassi

Signor,.... u. na pa ro. la, una pa.

230

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

GEN.

ro.la:

Si. gnor...

OH SIR

UNITI

rall.

CEN. in casa, in casa di quel Principe, un' o - ra, un' o - ra....

rall.

I. Vni

II. Vni

Vle

Vc. Cb.

p

p

p

p

pizz.

p

Fl. *f*

Ob. *f*

Cl. *f*

Do

Fg. *f*

Cor. *f*

Do

Trb. *a2 f*

Do

Trbn. *f*

CEN. *f*
so - - la, por - ta - te - mi a bal - lar, in ca - sa di quel

I. *f*

Vni *p*

II. *f*

Vle *p*

Vc. *f*

Arco

Cb. *f*

p

CEN. *f*
Prin - - ci - pe, un' o - ra, un' o - ra

I. *f*

Vni *p*

II. *f*

Vle *p*

Vc. *f*

Pia.

Cb. *f*

Pia. *p*

Fl. *f*

Ob. *f*

Cl. *f*
Do

Fg. *f*

Cor. *f*
Do

Trb. *f*
Do

Trbn.

CEN. *f*
so - la, por - - - ta - te - - - mia bal - - - lar, un'

I. *f*
Vni

II. *f*
Vle

Vc. *f*
Cb. *f*
UNITI Arco

f *p*

Fl. *f*

Ob. *f*
I.

Cl. *f*
Do I.

Fg. *f*
I.

Cor. *f*
Do

CEN. *f*
o - - - ra..... so.la, por - ta - te - mia bal -

I. *f*
Vni

II. *f*
Vle

Vc. *f*
Cb. *f*

Fl. *f* *p*

Ob. *f*

Cl. *f* *p* I.

Fg. *f*

Cor. *a2* *f* *p*

Trb. *a2* *f*

Trbn. *f*

CEN.
 . lar, por - - - ta - te - mia bal - lar, por - ta - te - mia bal -

I. *f* *p*

Vni

II. *f* *p*

Vle *Div.* *f* *Unite* *p*

Vc. *f* *p*

Cb.

47

Fl. *f*

Ob. *f*

Cl. *f*
Do

Fg. *f*

Cor. *f*
Do

Trb. *f*
Do

Trbn. *f*

CEN. *p*
-lar, por - - - ta - te mia bal - lar.

D. MA. *p*
ih! ih! ih!

47

I. *f*

Vni *f*

II. *f*

Div. *f*

Vie *f*

Unite *p*

Div. *p*

V. *f*

Ch. *f*

Fl.

Cl.
Do

Cor.
Do

(osservando Ramiro immobile)

DAN.
Co-s'è? Qui fa la statua?

D. MA.
ih! La bel - la Ve - nere! Vez.

I.
Vni

II.

Vle

Vc.
Cb.

p

Fl.

Cl.
Do

Fg.

Cor.
Do

(a Dardani)

D. RA.
Si - lenzio, ed os-ser.

D. MA.
- zo - sa, pom - po - set.ta! Sguar - ta, co - va - ce - ne.

I.
Vni

II.

Vle

Vc.
Cb.

Unite

f

Fl.

Ob.

Cl.
Do

I.
Fg.

Cor.
Do

Trb.

Trbn.

D. RA.
viamo ed os.ser.viamo.

D. MA.
-re, co.va ce - ne - re! la.sciami, la.sciami, deggio an.dar, la

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Detailed description: This is a page from a musical score, page 236. It contains staves for various instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor. Do), Trumpet (Trb.), Trombone (Trbn.), Double Bass (D. RA.), Double Bass (D. MA.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The vocal parts have lyrics in Italian. The score is written in 4/4 time. The key signature has one sharp (F#). The dynamics include forte (f) and piano (p). The tempo is marked with a '22' (likely 22 bpm). The score is divided into four measures. The first measure shows the beginning of the piece with various instruments and vocal parts. The second measure shows the continuation of the piece. The third measure shows the continuation of the piece. The fourth measure shows the end of the piece with a final chord and a fermata.

Fl.

Ob.

Cl.
Do

Fg.
a2

Cor.
Do

Trb.
a2

Trbn.

D. MA.

Ve - ne.re! co - va ce - ne.re! oh! la - scia - mi, deg - gio an -

I.
Vni

II.
Vni

Vle

Vc.
Cb.

f

Fl.

Ob.

Cl.
Do

Fg.
a2

Cor.
Do

Trb.
a2

Trbn.

D. MA.

- dar, deg - gio an - dar, deg - gio an - dar, deg - gio an -

I.
Vni

II.
Vni

Vle

Vc.
Cb.

48

Fl. *p*

Ob.

Cl. *I.*
Do *p*

Fg.

Cor. *Do*

Trb. *Do*

Trbn.

CEN.

D. RA. *Ma una mez.*
Mi sen.to la . ce . rar.

DAN. *Ma an . dia.mo o non an . diamo?*

D. MA. *- dar.*

48

I. *trm*
Vni *p*

II. *p*

Vle *p*

Vc. *Pizz.*

Cb. *p*

Fl. *f*

Ob. *f*

Cl. *I.* *f*

Do *f*

Fg. *f*

Cor. *f*

Do *f*

Trb. *f*

Do *f*

Trbn. *f*

CEN. *- zò-ra, un quar-to...*

D. RA. *(trattenendo con Magnifico)*
Fer - ma - te.

DAN. *Fer - ma - te.*

D. MA. *(alzando minaccioso il bastone)*
Ma la-sciami, o ti stri-to-lo, ma la-sciami, o ti stri-to-lo.

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Arco *f*

Fl. *f*

Ob. *f*

Cl. *f*

Do *f*

Fg. *a2 f*

Cor. *f*

Do *a2 f*

Trb. *f*

Do *f*

Trbn. *f*

D. MA. *f*
 Se - re - nis - si - ma! (Ma vat - te - ne; ma vat - te - ne.) Al - tez.

I. *p*

Vni *f*

II. *p*

Vle *f*

Vc. *f*

Cb. *p*

Fl. *f*

Ob. *f*

Cl. *f*

Do *f*

Fg. *a2 f*

Cor. *f*

Do *f*

Trb. *f*

Do *f*

D. MA. *f*
(curtandosi rispettosamente a Dandini)
 - zis - si - ma! Ser - va - cia - i - gno - ran - tis - si - ma, ser - va - cia - i - gno - ran - tis - si - ma!

I. *f*

Vni *f*

II. *f*

Vle *f*

Vc. *p*

Cb. *p*

pizz.

Ob. *I.* *p*

Cl. *I.* *p*

Do

CEN. Cio - è...

D. RA. Ser - va?

DAN. Ser - - - va?

D. MA. Vi - - -

I. *p*

Vni

II.

Vle

Vc.

Cb.

Cor. *I.* *p*

Do

D. MA. - lis - si - ma. D'un' e - stra - zion bas - sis - si - ma, vuol far la suffi.

I. *f* *p*

Vni

II. *f* *p*

Vle *f* Div. *p*

Vc. *f* Arco *p*

Cb. *f*

Fl. *p*

Cl. *p*
Do

Cor. I.
Do

D. MA.
- cien - te, vuol far la suffi. cien - te, la ca - ra, l'avve-

I. Vni

II. Vni

Vle

Vc. *p*
Cb.

49

Fl.

Cl. *p*
Do

Cor. I.
Do

D. MA.
- nen - te, e non è buo - na a niente. Va in ca.me.ra, va in came.ra, va in camera, va in

49

I. Vni

II. Vni

Vle

Vc. *p*
Cb.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

D. RA.

D. MA.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Or o-ra la mia

- zar: vain ca.me.ra, vain ca . me . ra la pol-ve.re a spaz-zar.

UNITE

Detailed description: This is a page of a musical score, page 244. It contains staves for various instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. Do), Trumpet in D (Trb. Do), and Trombone (Trbn.). The string section includes Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). There are also two vocal parts, D. RA. and D. MA. The score is written in 2/4 time. The key signature has one flat (B-flat). The woodwinds and strings play sustained chords or simple melodic lines. The vocal parts have lyrics in Italian. The Flute, Oboe, Clarinet, and Bassoon parts have dynamic markings of *p* (piano) and *f* (forte). The Cor Anglais and Trumpet parts have a marking of *a 2*. The Trombone part has a marking of *b2*. The Violoncello and Double Bass parts have a marking of *b2*. The vocal parts have lyrics in Italian. The D. RA. part has the lyrics "Or o-ra la mia" and "UNITE". The D. MA. part has the lyrics "- zar: vain ca.me.ra, vain ca . me . ra la pol-ve.re a spaz-zar." The score is divided into three measures. The first measure contains sustained chords for the woodwinds and strings. The second measure contains sustained chords for the woodwinds and strings. The third measure contains sustained chords for the woodwinds and strings, and the vocal parts have lyrics.

Fl.

Ob.

Cl.
Do

Fg.
a 2

Cor.
Do

Trb.
Do

Trbn.

D. RA.

col - le - ra, or o - ra la mia col - le - ra non posso più fre -

DAN.

Ma ca - ro don Ma - gni - fi - co, ma ca - ro don Ma - gni - fi - co,

I.
Vni

II.

Vle

Vc.
Cb.

Fl.

Ob.

Cl.
Do

Fg.
a 2

Cor.
Do

Trb.
Do
a 2

Trbn.

D. RA.
- nar, non mi so fre - nar, non mi so fre -

DAN.
via non la strapaz - zar, non la stra - paz - zar, non la stra - paz -

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Fl. *p*

Ob. *p*

Cl. Do

Fg.

Cor. Do

Trb. Do

Trbn.

CEN. *(con tono d'ingenuità)*
Ah! sempre fra la ce - nere, sem - pre do - vrò re - star? ah!

D. RA. - nar.

DAN. - zar.

50 *Tempo I.*

I. Vni *p*

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Cl.
Do

Fg.

CEN.

sem pre fra la ce ne re, sem pre do vrò re star? Si gno ri; per su a -

I.

Vni

II.

Vle

Vc.

Pizz.

Cb.

Pizz.

p

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

CEN.

- de te lo, por ta te mia bal lar. Star sempre fra la ce . . . ne .

I.

Vni

II.

Vle

ARCO *f*

Vc.

ARCO *f*

Cb.

f

p

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

CEN.
re? Si - gno - ri, per su - a - de - te - lo, por - ta - te - mi a bal -

D. RA.
Or o - ra la mia col - le - ra, or

DAN.
Ma ca - ro don Ma - gni - fi - co,

D. MA.
Va in ca - me - ra, va in ca - me - ra,

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Pizz.

Arco

Pizz.

Arco

Fl. *p*

Ob. *I. p*

Cl. *I. p*
Do

Fg. *I. p*

Cor. *p*
Do

GEN. *- lar, por -*

D. RA. *o - ra la mia col.le.ra non pos - so più fre -*

DAN. *ma ca - ro don Ma - gni - fi.co,*

D. MA. *sguaja - - - ta co - va ce - ne - re, co - va ce - ne -*

I. Vni

II. Vni

Vle

Vc.
Cb.

Fl.

Ob.

Cl.
Do

Fg.

Cor.
Do

Trb.
Do

Trbn.

CEN.
- ta - te - mia bal - lar, por - - - ta - te - mia bal -

D. RA.
- nar, no, no...

DAN.
ea - - - ro... via

D. MA.
- re, ca - - - ra!..

I.
Vni

II.
Vle

Vc.
Cb.

Div.

Unite

Fl. *p*

Ob.

Cl. I. *p*

Do

Fg. *f*

Cor. *p*

Do

Trb. *f*

Do

Trbn. *f*

GEN. *f*

- lar, por - ta - te - mia bal - lar, por - . . .

D. RA. *f*

no, no,

DAN. *f*

noni la stra - paz - zar, ca - ro,

D. MA. *f*

sguaja - . . . ta! ca - ra,

I. *f*

Vni

II. *f*

Vle *f* Div.

Vc. *f*

Ch. *f*

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Do *p* *f*

Fg. *a 2* *f*

Cor. *f*

Do *f*

Trb. *a 2* *f*

Do *f*

Trbn. *f*

CEN. *-ta - te - mia bal - lar, por - ta - te mi a bal.*

D. RA. *più non mi so fre - nar, più non mi so fre.*

DAN. *via non la stra - paz - zar, ca - ro, ca - ro, via non la stra paz -*

D. MA. *va in ca - mera a spaz - zar va in ca - me - ra, va in ca - me - ra la pol - ve - re a spaz.*

I. *p* *f*

Vni *p* *f*

II. *p* *f*

UNITE

Vle *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Fl. *f*

Ob. *f*

Cl. Do *f* a 2

Fg. *f* a 2

Cor. Do *f*

Trb. Do *f* a 2

Trbn. *f*

CEN.
- lar, por - - ta - temi a bal. lar, porta - temi a bal.

D. RA.
- nar, più non mi so fre. nar, più non mi so fre.

DAN.
- zar, ca. ro, ca. ro, via non la stra - paz - zar, via non la stra - paz.

D. MA.
- zar, va in ca. me. ra, va in ca. me. ra la pol. ve. rea spaz. zar, la pol. ve. re a spaz.

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. Cb. *f*

Fl.

Ob.

Cl.
Do

a 2

Fg.
Do

a 2

Cor.
Do

Tib.
Do

a 2

Trbn.

CEN.

D. RA.

DAN.

D. MA.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

CAMBIA IN Si p

lar, porta - tem a bal - lar, porta - tem a bal - lar

nar, più non mi so fre - nar, più non mi so fre - nar

zar, via non la stra - paz - zar, via non la stra - paz - zar

zar, la pol - ve - rea spaz - zar, la pol - ve - rea spaz - zar

Detailed description: This is a page of a musical score, page 255. It contains staves for various instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg. Do), Cor Anglais (Cor. Do), Trombone (Tib. Do), Trumpet (Trbn.), Cello (CEN.), Double Bass (D. RA.), Violoncello (DAN.), Double Bass (D. MA.), Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The vocal parts have lyrics in Italian. The score is in 4/4 time and key of D major. The lyrics are: 'lar, porta - tem a bal - lar, porta - tem a bal - lar', 'nar, più non mi so fre - nar, più non mi so fre - nar', 'zar, via non la stra - paz - zar, via non la stra - paz - zar', and 'zar, la pol - ve - rea spaz - zar, la pol - ve - rea spaz - zar'. There is a tempo change marked 'CAMBIA IN Si p'.

Fl. *f*

Ob. *f* ^{a 2}

Cl. *f* ^{a 2}

Si b *f*

Fg. *f* I. *p* 3

Cor. *f* CAMBIA IN Mi b *p* 3

Do *f*

Trb. *f* CAMBIA IN Mi b

Do *f*

Trbn. *f* *p* 3

52 *Allegro moderato* (nel momento che don Magnifico staccasi da Cenerentola ed è tratto via da Dandini, entra Alidoro con l'uccellino aperto.)

I. Vni *f* *p*

II. *f*

Vle *f*

Vc. *f*

Cb. *f* *p*

Fl. *p* *f* *p* 3

Ob. *f* I. *f*

Cl. *f* I. *f*

Si b *f* I. *f*

Fg. *f*

Cor. *f*

Mib *f*

Trb. *f*

Mib *f*

Trbn. *f*

I. Vni *f* *p*

II. *f*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl. *I.* *a 2* *f*

Ob. *I.* *a 2*

Cl. *I.* *a 2*

Si b

Fg. *I.* *p*

Cor. *Mi b*

Trbn. *p*

AL. *p*

Qui nel mio co-di-ce del-le zi-tel-le, con don Ma-gni-fi-co stan tre so-

I. *p*

Vni

II.

Vle

Vc.

Cb.

Fl. *f* *p* *I.* *3*

Ob. *f* *p* *I.* *3*

Cl. *f* *p* *I.* *3*

Si b *f* *p* *I.* *3*

Fg. *f* *p* *I.* *3*

Cor. *Mi b* *f* *p*

Trb. *Mi b* *f* *p*

Trbn. *f*

AL. *f* *p* *(a don Magnifico)*

-rel-le, stan tre so-rel-le. Or che va il Prin-ci-pe la spo-sa a

I. *f* *p* *3*

Vni *f* *p* *3*

II. *f* *p* *3*

Vle *f* *p* *3*

Vc. *f* *p* *3*

Cb. *f* *p* *3*

Fl. Ob. Cl. Si b Fg. Cor. Mi b Trb. Mi b Trbn. AL.

scegliere, or che va il Prin-ci - pe la sposa a scegliere, la ter-za fi - glia io vi do.

I. Vni II. Vle Vc. Cb.

Fl. Ob. Cl. Si b Fg. Trbn. AL. D. MA.

mando. (confuso) Ter - - - za so.

Che terza fi - glia mi va fi - gliando? che terza...

I. Vni II. Vle Vc. Cb.

Fl. *f* *p* *3*

Ob. *f* *p* I. *3*

Cl. *f* *p* *3* I. *3*

Si b

Fg. *f*

Cor. *f* *p*

Mi b

Trb. *f*

Mi b

Trbn. *f*

AL. *re*lla. Ep. pur nel co. di ce non è co.

D. MA. El. la... mo - ri.

I. *f* *p* *3*

Vni

II. *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb.

Detailed description: This is a page of a musical score, page 259. It contains staves for various instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Si b), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. Mi b), Trumpet in B-flat (Trb. Mi b), and Trombone (Trbn.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). There are also two vocal soloist parts: AL. (Alto) and D. MA. (Dramatic Male). The woodwinds and strings play complex passages with triplets and slurs. The vocal parts have lyrics in Italian. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

Fl. *p*

Ob. *p*

Cl. *p*

Si b *p*

Fg. *p*

GEN. *(ponendosi in mezzo con ingenuità)*
 (Ah! di me parla.no, ah! di me parlano) No, no, non mo.ri.

AL. *si.*

D. MA. *Stazit.ta li, stazit.ta*

I. Vni *pp*

II. Vni *pp*

Vle *Div.* *pp* *Unite*

Vc. *pp*

Cb. *pp*

Ob. *2a* *p*

Cl. *2a* *p*

Si b *p*

Fg. *1.* *p* *3*

Trbn. *p* *3*

D. MA. *li, stazitta li, stazitta li.* *ALIDORO* *Guarda . te qui!*

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

53

Fl. *p* *f* *p* *f*

Ob. *f* *p* *f*

Cl. Si b *f* *p* *f*

Fg. *f* *f*

Cor. Mi b *f* *p* *f*

Trb. Mi b *f* *a 2* *f*

Trbn. *f* *f*

D. RA. *a piacere*
El-la mo.

(batrandola in un cantone)

D. MA. *Se tu re spi ri, se tu re spi ri, ti scan no qui.*

53

col canto

I. Vni *f* *p* *f*

II. Vni *f* *p* *f*

Vle *f* *p* *f*

Vc. Cb. *f* *p* *f*

Fl.

Ob.

Cl.
Si b

Fg.

Cor.
Mi b

Trb.
Mi b

Trbn.

D. RA.

DAN.

D. MA.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

a 2

a 2

ri?

(a piacere)

El la mo ri?

Al tez za Al

pp

pp

pp

pp

Ob. I. *p*

Cl. Si b *p*

D. MA. *tezza, mo - ri.*

I. Vni

II. Vni

Vle

Vc. Cb.

Ob. I.

Cl. Si b

Fg. *p*

Cor. Mi b I. *p*

I. Vni

II. Vni

Vle

Vc. Cb.

54 *Andante*

Fg. *p*

D. MA. *p*

Nel vol.to e sta . ti.co di que sto e quel . lo si legge il vor. ti . ce del lor cer.

54 *Andante*

I. *Pizz. p*

Vni *Pizz. p*

II. *Pizz. p*

Vle *p*

Vc. *Pizz. p*

Cb. *p*

Fg.

CEN.

D. MA. *Nel vol . to e .*

- vel - - - lo, che on deg - gia e du . bi ta e in - - - cer - to

I.

Vni

II.

Vle *Pizz.*

Vc.

Cb.

Cl. *Si b*

Fg.

p

CEN.

DAN.

D. MA.

I. Vni

II. Vni

Vle

Vc. Cb.

sta - ti.co di que.stoe quel - lo.. si leg-ge il vor.ti - ce del lor cer.

Nel vol.to esta - ti.co di que.stoe quel - lo si leg - ge il vor - ti -

sta.

Arco

Cl. *Si b*

Fg.

CEN.

DAN.

I. Vni

II. Vni

Vle

Vc. Cb.

- vel - lo, che ondeg - - - gia e du - bi.ta e in - - cer - to

- ce,

Pizz.

Fl. *p dolce*

Ob. *p dolce*

Cl. Si b *p dolce*

CEN. sta, si..... legge il vor... ti.ce

D. RA. Nel.... volto e sta.ti.co di que - - sto e quel . lo — si..... legge il vor - - ti.ce

DAN. si legge il vor.ti.ce del lor cervel . lo, si legge il vor.ti . ce del lor cer.

D. MA. Nel.... volto e sta.ti.co di que - sto e quel . lo... si..... legge il vor.ti . ce del lor cer.

AL. Si legge il vor.ti.ce dellor cer.vel . lo, si legge il vor.ti . ce del lor cer.

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.

Ob.

Cl.
Si b

CEN.

del..... lor cer.vel - - lo che ondeg - gia ein - cer - to sta,

D. RA.

del..... lor cer.vel - - lo che ondeg - gia ein - cer - to sta, nel volto esta . ti.co di

DAN.

- vel . lo che ondeggia e dubita e in . cer . to sta, in - cer - to sta, si legge il ver ti.ce

D. MA.

- vel . lo che ondeggia e dubi.ta e in . cer . to sta, in - cer - to sta, nel volto esta . ti.co di

AL.

vel . lo che ondeggia e dubi.ta e in . cer . to sta, in - cer - to sta, si legge il

I.
Vni

II.

Vle

Vc.
Cb.

Fl.

Ob.

Cl.
Si b

CEN.

D. RA.

DAN.

D. MA.

AL.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

si..... legge il vor... ti.ce del..... lor cervel... lo che on.

que - sto e quel - lo.... si..... legge il vor... ti.ce del..... lor cervel... lo che on.

del lor cervel.lo, si legge il vortice del lor cer.vel.lo che ondeggia e dubita e in.cer.to

que - sto e quel - lo.... si..... legge il vortice del lor cer.vel.lo che ondeggia e dubita e in.cer.to

vortice del lor cer.vel.lo, si legge il vortice del lor cer.vel.lo che ondeggia e dubita e in.cer.to

Fl.

Ob.

Cl.
Si b

Fg.

p

CEN.
- deg- giain- cer- to sta eincerto sta eincerto sta e in

D. RA.
- deg- giain- cer- to sta eincerto sta eincerto sta eincer.

DAN.
sta ein- cer- to sta eincerto sta eincerto sta eincer

D. MA.
sta ein- cer- to sta eincerto sta eincerto sta eincer

AL.
sta ein- cer- to sta ein- cer- to sta.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

55 *Allegro vivace*

Allegro vivace

UNITI.

Fl.
Ott.

Ob.

Ci.
Si b

Fg.

Cor.
Mi b

Trb.
Mi b

Trbn.

CEN.

D. RA.

DAN.

D. MA.

AL.

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

- cer - to sta in - - - cer - to sta

- - - to sta in - - - cer - to sta

- - - to sta in - - - cer - to sta

- - - to sta in - - - cer - to sta

in - cer. to sta in - - - cer - to sta

55 *Allegro vivace*

Allegro vivace

I. Vni

II. Vni

Vle

Vc. Cb.

Arco

p

cresc.

f

Fl.
Ott.

Ob.

Cl.
Si b

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

CEN.

D. RA.

DAN.

D. MA.

AL.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

in - cer - to sta.

in - cer - to sta.

in - cer - to sta. (fra'denti, trascinando Cenerentola)

in - cer - to sta. Se tu più mormori solo u.na sil.la.ba, un ci.mi.

in - cer - to sta.

p

a 2

p

a 2

p

a 2

p

(in Do)

f

p

p

p

p

p

Cl. ^{a 2}
 Si ^{a 2}
 Fg. ^{a 2}
 Cor. Do
 D. MA.
 - te - ri - o qui si fa - rà, qui si fa - rà, qui si fa - rà, qui si fa - rà, qui si fa -

I. Vni
 II.
 Vle
 Vc. Cb.

Ob. ^{a 2}
 Cl. ^{a 2}
 Si ^{a 2}
 Fg. ^{a 2}
 Cor. Do
 Trb. Do
 Trbn.
 Tp.
 CEN.
 D. MA.
 AL.
 Deh soc - cor - re - te - mi, deh non la - sciate mi... ah! di me mi - se - ra che mai sa - rà? che mai sa -
 - rà.
 Via me - no strepi - to: fa - te si - len - zio,

I. Vni
 II.
 Vle
 Vc. Cb.

UNITI

Fl. Ott.

Ob. *a 2*

Cl. *a 2*

Si b *a 2*

Fg. *a 2*

Cor. Do

Trb. Do

Trbn.

Tp.

p cresc.

CEN.
rà? che mai sa - rà? che mai sa - rà? che mai sa - rà?

D. RA.
Via conso - la - te vi: signor, la.

DAN.
Io sono un principe, o so - no un

D. MA.
Se tu più mormori

AL.
o qual - che scan - da - lo qui na - sce - rà: via me - no

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.
Ott.

Ob.
a 2

Cl.
Si b
a 2

Fg.
a 2

Cor.
Do

Trb.
Do

Trbn.

Tp.

CEN.

D. RA.
- scia.te.la. (Giala mia fu.ri.a crescendo va, crescendo va, crescendo va, crescendo

DAN.
cavo.lo? vi mando al diavo.lo: ve.ni.te qua, ve.ni.te qua, ve.ni.te qua, ve.mi.te

D. MA.
so - lo u - na sil.la.ba, un ci - mi - te.ri.o qui si fa

AL.
strep.i.to: fa - te si - len.zio, o qualche scandalo

I.
Vni

II.

Vle

Vc.
Cb.

Fl. Ott. *ff*

Ob. *a 2 ff*

Cl. *a 2 ff*

Si b *a 2 ff*

Fg. *ff*

Cor. Do *ff*

Trb. Do *ff*

Trbn. *f ff*

Tp. *ff*

CEN. *f*
Deh soc.cor.re.te.mi, deh non la.scia.te.mi

D. RA. *f*
va, crescendo va.) Via con.so.la.te.vi: si.gnor, la.scia.te.la.

DAN. *f*
qua, ve.ni.te qua, Io so.no un prin.ci.pe, o so.no un ca.vo.lo?

D. MA. *f*
rà. Se tu più mor.mori so.lo u.na sil.la.ba,

AL. *f*
qui.na.sce.rà. Via me.no stre.pi.to: fa.te si.len.zio,

I. Vni *ff*

II. *ff*

Vle *Div. ff*

Vc. Cb. *ff*

Fl.
Ott.

Ob.

Cl.
Si b

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

CEN.
ah di me mi-se-ra che mai sa-rà?..... Deh! soc-cor-re-te-mi,

D. RA.
(Già la mia fu-ri-a cre-scen-do va.)..... Via con-so-la-te-vi:

DAN.
vi mando al dia-vo-lo: ve-ni-te qua. Io so-no un prin-ci-pe,

D. MA.
un ci-mi-te-ri-o qui si fa-rà. Se tu più mor-mo-ri

AL.
o qualche scanda-lo qui na-sce-rà. Via, me-no stre-pi-to:

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Fl.
Ott.

Ob.

Cl.
Si b

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

CEN.
deh non la - scia - te mi, ah! di me mi - se - ra che mai sa - rà?.....

D. RA.
si - gnor, la - scia - te la. (Già la mia fu - ri - a crescen - do va.).....

DAN.
o so - no un ca - vo - lo? vi mando al dia - vo - lo: ve - ni - te qua.

D. MA.
so - lo una sil - la - ba, un ci - mi - te - ri - o qui si fa - rà

AL.
fa - te si - len - zio, o qualche scanda - lo qui na - sce - rà.

I.
Vni

II.
Vle

Vc.
Cb.

Detailed description: This is a page from a musical score, page 277. It contains staves for various instruments and vocal parts. The instruments listed on the left are Flute/Oboe (Fl. Ott.), Oboe (Ob.), Clarinet in B-flat (Cl. Si b), Bassoon (Fg.), Cor Anglais (Cor. Do), Trumpet in D (Trb. Do), Trombone (Trbn.), Trumpet (Tp.), and a string section consisting of Violins I and II (Vni, Vle), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The vocal parts are labeled CEN., D. RA., DAN., D. MA., and AL. The lyrics are in Italian. The score is written in a single system with six measures per staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal parts have lyrics written below their staves. The instrumental parts have notes written on their staves. The string section is at the bottom of the page.

UNITI

Fl. Ott.

Ob.

Cl. Si b

Fg. *a 2*

Cor. Do

Trb. Do

Trbn.

Tp.

CEN. Deh soc - cor - re - te - mi, deh! non la - scia - te - mi... ah di me

D. RA. Via con - so - la - te - vi: si - gnor, la - scia - te - la. (Già la mia

DAN. Io so - no un prin - ci - pe, o so - no un ca - vo - lo? vi man.deal

D. MA. Se tu più mor - mo - ri so - lou - na sil - la - ba, un ci - mi.

AL. Via me - no stre - pi - to; fa - te si - len - zio, o qual.che

I. Vni

II. Vni

Vle

Vc. Cb.

UNITI

Fl. Ott. *f* *a 2*

Ob. *f* *a 2*

Cl. Si b *f*

Fg. *f* *a 2*

Cor. Do *f*

Trb. Do *f*

Trbn. *f*

CEN. *f*
mi - se - ra che mai sa - rà? che mai sa - rà? che mai sa -

D. RA. *f*
fu - ri - a cre - scen - do va, cre - scen - do va, cre - scen - do

DAN. *f*
dia - vo - lo: ve - ni - te qua, ve - ni - te qua, ve - ni - te

D. MA. *f*
te - ri - o qui si fa - rà, qui si fa - rà, qui si fa

AL. *f*
scan - da - lo qui na - sce - rà, qui na - sce - rà, qui na - sce

I. Vni *f*

II. *f*

Vle *f*

Vc. Cb. *f*

Fl.
Ott.

Ob.
a 2

Cl.
Si b
a 2

Fg.
a 2

Cor.
Do

Trb.
Do

Trbn.

CEN.
- rà? che? che?

D. RA.
va, sì, sì.)

DAN.
qua, sì, sì.

D. MA.
- rà, sì, sì.

AL.
- rà, sì, sì.

I.
Vni

II.

Vle

Vc.
Cb.

Ob. *p*

Cl. Si b *p*

Cor. Do *p*

Tp. *p*

CEN.
Nel vol.to e . sta . ti . co di questo e quel . . .

D. RA.
Nel vol.to e . sta . ti . co di questo e quel . . .

DAN. *sottovoce*
Nel vol.to e . sta . ti . co

D. MA. *sottovoce*
Nel vol.to e . sta . ti . co di questo e quel . lo,

AL.

I. Vni *p*

II. *Pizz. p*

Vle *p*

Vc. *Pizz. p*

Cb. *p*

Cb.
 Cl.
 Si b
 Cor.
 Do
 Tp.
 CEN.
 D. RA.
 DAN.
 D. MA.
 AL.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

p
 lo..... si leg-ge il vor-ti-ce del lor cer.
 lo..... si leg-ge il vor-ti-ce del lor cer.
 di que-sto e quel-lo si leg-ge il vor-ti-ce del lor cer-vel-lo che on-deggia e
 si leg-ge il vor-ti-ce del lor cer-vel-lo che on-deggia e
 si leg-ge il vor-ti-ce del lor cer-vel-lo che on-deggia e
 I.
 II.
 Vle
 Vc.
 Cb.

Detailed description: This is a page of a musical score, page 282. It contains staves for various instruments and vocal parts. The instruments listed on the left are Cb. (Contrabass), Cl. Si b (Clarinet in B-flat), Cor. Do (Corn in D), Tp. (Trumpet), CEN. (Cello), D. RA. (Double Bass), DAN. (Dance), D. MA. (Dance), AL. (Alto), I. Vni (Violin I), II. Vni (Violin II), Vle (Viola), Vc. (Violoncello), and Cb. (Contrabass). The vocal parts are CEN., D. RA., DAN., D. MA., and AL. The lyrics are in Italian and are written below the vocal staves. The music is in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked 'p' (piano). The score is written for a full orchestra and a vocal ensemble.

Ott.

Ob.

Cl.
si b

Fg.

Cor.
Do

CEN.

D. RA.

DAN.

D. MA.

AL.

I.
Vni

II.

Vle

Vc.
Cb.

vel. - lo che on - deg - gia e in - cer - to sta.

vel. - lo che on - deg - gia e in - cer - to sta.

du - bi - ta e in - cer - to sta in - cer - to sta.

du - bi - ta e in - cer - to sta in - cer - to sta.

du - bi - ta e in - cer - to sta in - cer - to sta.

p

p

Ott.

Ob.

Cl.
Si b

Fg.

Cor.
Do

Tp.

CEN.

D. RA.

DAN.

D. MA.

AL.

I.
Vni

II.

Vle

Vc.
Cb.

p

Nel volto e - sta - ti - co di questo e quel . . . lo si

Nel volto e - sta - ti - co di questo e quel . . . lo si

sottovoce

Nel volto e - sta - ti - co di questo e quel - lo

sottovoce

Nel volto e - sta - ti - co di questo e quel - lo,

Ott.

Ob.

Cl.
Si b

Fg.

Cor.
Do

CEN.

D. RA.

DAN.

D. MA.

AL.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

leg-ge il vor - ti - ce del lor... cer - vel - lo che on -

leg-ge il vor - ti - ce del lor... cer - vel - lo che on -

si leg-ge il vor. ti - ce del lor cer - vel.lo che on. deggia e du.bi.ta in.cer. - to

si leg-ge il vor. ti - ce del lor cer - vel.lo che on. deggia e du.bi.ta in.cer. - to

si leg-ge il vor. ti ce del lor cer - vel.lo che on. deggia e du.bi.ta in.cer. - to

Ott.

Ob.

Cl.
Si b

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

GEN.
- deg - - gia e in - cer - to..... sta.

D. RA.
- deg - - gia e in - cer - to..... sta.

DAN.
sta in - cer - to sta.

D. MA.
sta in - cer - to sta. Se tu più mormori so.lo u. na

AL.
sta in - cer - to sta.

I.
Vni

II.
Vni

Vle

Vc.
Ch.

p Arco

p Arco

p Arco

p Arco

Cl. *a 2*
Si b

Fg. *a 2*

Cor. *Do*

D. MA. *sil.la.ba uncimi - te.ri.o qui si fa - rà, qui si fa - rà, qui si fa - rà, qui si fa - rà, qui si fa.*

I. Vni

II. Vni

Vle

Vc. Cb.

Ob. *a 2*

Cl. *a 2 p cresc.*

Si b *a 2 cresc.*

Fg. *a 2 cresc.*

Cor. *Do cresc.*

Trb. *Do p cresc.*

Trbn. *p cresc.*

Tp. *p*

CEN. *p*

D. MA. *Deh soc.cor. re.te.mi, deh non la.scia.te.mi...ah di me mi.se.ra che mai sa.ra? che mai sa.*

AL. *ra.*

Via me - no strepi.to: fa - te si - len - zio,

I. Vni *cresc.*

II. Vni *cresc.*

Vle *cresc.*

Vc. Cb. *cresc.*

Fl.
Ott.

Ob.
a 2

Cl.
Si b
a 2

Fg.
a 2

Cor.
Do

Trb.
Do

Trbn.

Tp.

D. RA.
scia.te.la.(Già la mia fu.ri.a crescendo va, crescendo va, crescendo va, crescendo

DAN.
ca.vo.lo?vi mando al diavo.lo: veni.te qua, veni.te qua, ve.ni.te qua, veni.te

D. MA.
so - lou - na sil.la.ba, un ci - mi . te.ri.o qui si fa

AL.
strep.i.to: fa - te si . len . zio, o qualche scandalo

I.
Vni

II.
Vle

Vc.
Cb.

Fl. Ott. *a 2*

Ob. *a 2*

Cl. Si b *a 2*

Fg. *a 2*

Cor. Do

Trb. Do

Trbn.

Tp.

CEN.

D. RA. *va, crescendo va.* Ah! di me mi . se . ra che mai sa .

DAN. *qua, ve-ni-te qua.* Già la mia fu . ri - a crescen-do

D. MA. *-rà.* Vi man-do al dia . vo - lo: ve-ni-te

AL. *qui na - sce - rà.* Se tu più mormori so-lo-u-na sil-la-ba, un ci-mi - te-ri-o qui si fa

Via me-no stre-pi-to, fa-te si - lenzi-o. o qualche scandalo qui nasce.

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott.

Ob.

Cl. Si b

Fg.

Cor. Do *a 2*

Trb. Do *a 2*

Trbn.

Tp.

CEN. *ra?* ah di me mi - se - ra che mai sa - rà?

D. RA. va.) Via conso - la - te - vi; signor, la - sciate - la. (Già la mia fu - ri - a crescendo va,

DAN. qua, vi man - do al dia - vo - lo, ve - ni - te qua,

D. MA. - rà, un ci - mi - te - ri - o qui si fa - rà.

AL. - rà, via meno strepi - to, fa - te si - lenzi - o, o qualche scandalo qui nasce - rà.

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.
Ott.

Ob.

Cl.
Si b

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

CEN.

D. RA.

DAN.

D. MA.

AL.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

che mai sa - rà? Ah! di me mi-se-ra

cre - - - scen - - - do va. Già la mia fu-ri-a

ve - - - ni - - - te qua. Vi mando al diavo-lo,

qui si fa - - - rà. Se tu più mormori solo una sillaba, un cimi-

qui na - - - sce - - - rà. Via meno strepito, fa te si-lenzi-o, o qualche

Fl. Ott.

Ob.

Cl. Si b

Fg. *a 2*

Cor. Do *a 2*

Trb. Do

Trbn.

Tp.

CEN.
che mai sa - rà? ah di me mi - se - ra che mai sa -

D. RA.
cre.scen - do va.) Via conso - la - te - vi, signor la - sciate la. (Già la mia fu. ri. a crescendo

DAN.
ve - ni - te qua, vi man.do al dia - vo - lo, ve - ni - te

D. MA.
- teri. o, qui si fa - rà, un ci - mi - te - ri. o qui si fa

AL.
scandalo qui nasce - rà, via meno strepi.to, fa. te si - lenzi. o, o qualche scandalo qui nasce.

I. Vni

II. Vni

Vle

Vc. Cb.

Fl. Ott.

Ob.

Cl. Si b

Fg. a 2

Cor. Do

Trb. Do a 2

Trbn.

Tp.

CEN.

D. RA.

DAN.

D. MA.

AL.

-rà? che mai sa . . . rà? Deh soccor. re. temi, deh! non la .

va, cre - - - scen - - - do va.) Via conso. la. te. vi; signor, la .

qua, ve - - - ni - - - te qua. Io son un principe, o sono un

-rà, qui si fa - - - rà. Se tu più

-rà, qui na - - - sce - - - rà.

I. Vni

II. Vni

Vle

Vc. Ch.

p

p

p

p

p

Cl. Si b.

Fg. *a 2*

Cor. Do

Trb. Do *a 2*

CEN.
- scia.te.mi, deh soc.cor - re.te.mi, deh, non la - sciate.mi, deh soccor. re.te.mi, deh non la - scia.te.mi, ah di me

D. RA.
- sciate.la; via con.so - la.te.vi; si.gnor la - scia.te.la; via conso - la.te.vi; signor, la - sciate.la. (Già la mia

DAN.
ca.vo.lo, io so.no un prin.cipe, o sono un cavo.lo, io sono un prin.cipe, o so.no un cavo.lo? vi mando al

D. MA.
mormori so - lo u - na sil.laba un ci - mi - te.ri.o

I.
Vni

II.
Vle

Vc.
Cb.

The musical score is arranged in a system of staves. The top section includes woodwinds (Cl. Si b., Fg.), brass (Cor. Do, Trb. Do), and vocal parts (CEN., D. RA., DAN., D. MA.). The bottom section includes strings (I. Vni, II. Vle, Vc., Cb.). The vocal parts have lyrics in Italian. The woodwinds and brass parts have dynamic markings like 'a 2'. The string parts are marked with Roman numerals I, II, Vle, Vc., and Cb. The score is written in a key with one sharp (F#) and a common time signature (C).

Fl. Ott. *p cresc.*

Ob. *p cresc.*

Cl. Si b *cresc.*

Fg. *a 2 cresc.*

Cor. Do *cresc.*

Trb. Do *a 2 cresc.*

Trbn. *p cresc.*

Tp. *p cresc.*

CEN.
mi-se-ra che mai sa-rà? Deh! soccor-re-te-mi, deh! non la-sciatemi, deh soc-cor-re-te-mi, deh non la-

D. RA.
fu-ri-a *crescendo* va.) Via conso-la-te-vi, signor, la-sciate-la; via conso-la-te-vi; signor, la

DAN.
diavo-lo, veni-te qua. Io sono un princi-pe, o sono un ca-vo-lo? io sono un princi-pe, o so-no un

D. MA.
qui si fa-rà. Se tu più mormori so-lo una sil-la-ba, se tu più mormo-ri so-lo una

AL.
Via me-no stre-pi-to, via me-no

I. Vni *cresc.*

II. Vni *cresc.*

Vle *cresc.*

Vc. Cb. *cresc.*

Fl.
Ott.

Ob.

Cl.
Si b

Fg. *a 2*

Cor.
Do

Trb.
Do

Trbn.

Tp.

CEN.
mai sa - rà? che mai sa - rà? ah di me mi - se - ra

D. RA.
- scen - do va, cre - scen - do va, già la mia fu - ri - a

DAN.
- ni - te qua, ve - ni - te qua, vi mando al dia - vo - lo

D. MA.
si fa - rà, qui si fa - rà, un ci - mi - te - ri - o

AL.
na - sce - rà, qui na - sce - rà, o qualche scanda - lo

I.
Vni

II

Vle

Vc.
Cb.

Fl.
Ott.

Ob.

Cl.
Si b

Fg.
a 2

Cor.
Do

Trb.
Do

Trbn.

Tp.

GEN.
che mai sa - rà?

D. RA.
crescen.do va.)

DAN.
ve. ni - te qua.

D. MA.
qui si fa - rà.

AL.
qui na.sce - rà.

I.
Vni

II.
Vle

Div.

Vc.
Cb.

Detailed description: This is a page of a musical score, page 299. It contains staves for various instruments and vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Si b), Bassoon (Fg. a 2), Cor Anglais (Cor. Do), Trumpet (Trb. Do), Trombone (Trbn.), Trumpet (Tp.), and a string section consisting of Violins I and II (Vni, Vle), Viola (Vle), and Cello/Double Bass (Vc. Cb.). There are also vocal parts: GEN. (General), D. RA. (Dramatic Role), DAN. (Dancer), D. MA. (Dramatic Role), and AL. (Alto). The lyrics for the vocal parts are: GEN. 'che mai sa - rà?', D. RA. 'crescen.do va.)', DAN. 've. ni - te qua.', D. MA. 'qui si fa - rà.', and AL. 'qui na.sce - rà.'. The musical notation includes various notes, rests, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral format with woodwinds and brass at the top, followed by strings and vocal parts at the bottom.

Fl.
Ott.

Ob.

Cl.
Si b

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Fl.
Ott.

Ob.

Cl.
Si b

Fg.

Cor.
Do

Trb.
Do

Trbn.

Tp.

I.
Vni

II.
Vni

Vle

Vc.
Cb.

Unite

Fine dell' Atto I